CATALOGUE OF LEATHER BOOK BINDINGS EXECUTED IN AMERICA BEFORE 1850

THE GROLIER CLUB
29 EAST 23D STREET
NEW YORK

CATALOGUE OF ORNAMENTAL LEATHER BOOKBINDINGS EXECUTED IN AMERICA PRIOR TO 1850



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NOVEMBER 7 TO 30
1907

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NOTE

IT is often said that bookbinding as a fine art did not exist in America before the time of William Matthews. That the business of bookbinding was followed in the Colonies and that the eighteenth and early nineteenth centuries produced many binders of books, some known by name, but more of them unknown, cannot be doubted by readers of such admirable works as Isaiah Thomas's *History of Printing in America* and Leander Bishop's *History of American Manufactures*, nor by the collector of the printed books of these periods. From these two writers we learn that a binder named John Sanders took the freeman's oath in Boston as early as 1636, before any printing even had been done there, and that one John Ratliffe was employed on Eliot's Indian Bible, which, when published, bore the date of 1663, having come from England for this purpose. Indeed, the binding of these Bibles, Ratliffe said, in a petition to the Commissioners in 1664, was "the only incouraging work which upon good Intelligence caused me to transporte myself, and family into New England."

Of the ninety or more booksellers who carried on business in Boston before the Revolution, over thirty had binderies, also, attached to their establishments, and a number

of them confined their attention chiefly to this branch of book-making.

Even a casual glance at the newsletters shows that the early settlers soon began to bring over from home the books which were necessary to their literary and spiritual well-being, some bound and some in sheets to be bound after their arrival. In January, 1770, Alexander Hamilton laid before the House of Representatives his able and voluminous report on the subject of manufactures, calling attention to the large number of printing presses as sufficient to render us independent of "foreign countries" and recommending a duty of ten per cent. instead of five as an aid to the business at home. "To encourage the printing of books," he said, "would also encourage the manufacture of papers" as well as, he might have added, all of the rest of the book arts.

Certain it is, that something, either the tariff or the progressive zeal of the people, led to an enormous production of books in the first half of the nineteenth century and to the binding of books in a style which completely overshadowed those of the middle of the same century.

It devolved upon a former president of the Grolier Club, and a most enthusiastic lover of books, Mr. William Loring Andrews, to point out that the eighteenth century producers of books attempted to infuse into their productions something of the element of the beautiful and that with no small success. In his delightful essay *Bibliopegy in the United*

States, Mr. Andrews treats this subject in a manner calculated to awaken the interest of those who had not previously considered it a matter worthy of consideration, and so as to stimulate the enthusiasm of those who had already arrived at his conclusions.

Bishop and Thomas, as we have said, called attention to the important part played by the early binder, but without giving any of the information that is necessary to the complete history of the craft, and especially to its considerations to be ranked as an art—what leathers, papers, and gold were used, what tools were employed, what the character of the tools were, and what the quality of the workmanship. Mr. Andrews, while touching upon all of these matters, could not, in the length of his essay, go into such things in details and with the broad generalizations that come from the study of a large number of the same class of books. It is only in an exhibition like this that such materials can be found. Here spread out in carefully planned classes the student, and even the casual observer, may see the development of the desire which probably actuates any and all workmen to add something of the ornamental to their more ambitious productions. Here, in a collection chiefly brought together by the able hand of a single wise collector, one may find answers to many of these questions which may be asked concerning our early book-makers, and which the pioneer writers on the subject have left unanswered.

The answers to the questions concerning

leathers and papers are comparatively simple, notwithstanding that they involve quite separate trades. To study the materials on the books before us is to trace the history of the rise and growth of the two important industries from the earliest period, when the simplest forms of sheep and calf were the only leathers to be had in the Colonies to the time of the Centennial at Philadelphia, when a wide variety of leathers had begun to be used; it is to find them all poorly treated, thin in weight and elementary in color. The native leathers were, in course of time, mixed with a fusion from England and possibly from other places, but even the importations, while adding variety, did not improve the quality since it was a period of split leathers of poor grades all over Europe. To follow out this branch of the binder's art would be to follow the history of the tannery from its simple beginning and the spread of an industry, which to-day furnishes important figures to the statistician.

The early historians of printing in America give much space to the consideration of paper and paper-making from the time when the first mill was started in Roxborough, near Philadelphia, by William Rittinghuysen, in 1690, to the latest developments that come under their personal observation. The curious in these matters are referred to Joel Munsell's *Chronology of the origin and development of Papermaking*, printed at Albany in 1856 and to its succeeding editions. While the matter may seem to be one of small im-

portance in the consideration of leather-bound books, nevertheless it is a problem to be reckoned with. Here we may see in the end-papers the transition from the white papers of the eighteenth century to the newly invented mottled and marbled papers of various hues of the early nineteenth century mixed later on with the highly calendared, thick, colored papers of the autograph and floral albums. It is a fact worthy of note, that it was not until quite recently, until the time of William Morris and his school, in fact, that anything like variety or taste in end-papers was made possible to the professional binder.

More difficult are the questions to be answered about gold and tools.

Although we cannot state it as a positive fact, it seems reasonable to infer that the gold used by the early binders was imported from England. Its quality was of the best, a survey of the books here under consideration showing it to have stood the test of time perfectly, putting to shame much of the gilding of later times as seen in the works of many more sophisticated binders, English as well as American. In color it is generally light; it is light also in quantity, but in this it resembles the gold of the period both in England and in France.

The tooling in some cases, notably Nos. 36 and 40–42, was firm and solid. This matter of tools is the most important in the consideration of binding, for upon the quality of the tool depends the quality of the

work, especially in so far as delicacy and style are concerned. Whether tool-makers were to be found in the Colonies is not vouchsafed to us to know, nor when they became a recognized company of workers. Judging from the fact that to-day the city of New York boasts only a few cutters of binders' *petit fers*, and that most of the finer kinds of tools are made in France, we shall not think our forefathers unprogressive if they, too, were content to fetch their implements from abroad. In 1800 the "tools of the trade or profession of persons who come to reside in the United States" were entered free of duty and this fact will account for the styles, which, as we presently shall see, were in vogue at that period with the many binders whose names begin to appear in the directories. Reference to the books will show what is carefully noted in the catalogue, that the binders of different places seem to have used the same tools or rolls, thereby indicating either that they obtained them from a common source or else that they borrowed from each other. Should it happen that with further research it is learned that the early binders' tools were made at home, the results of the tooling will stand even more to the credit of the early workman than they do at present.

The earliest bindings, like some of those in Case 1, were of the simplest sort. They were usually well sewed, or tied into beech or oak boards, cut quite thin though not over-carefully, having white paper on one side for end-

papers, and then covered with sheep or calf, a small margin of the leather being turned over the edges of the paper-covered side and strongly glued down. This form of binding lasted through the seventeenth century, until, in fact, the introduction of "boards" or heavy pasteboard, and marbled papers. Mottled calf and marbled effects soon came into vogue, following the adoption of these varieties in England, where the fashion got a strong hold, though it had but a brief day in France.

The sheep-bound books of the seventeenth century are all blind tooled with a simple pattern of one or two fillets forming panels on the covers and having at the corners the conventionalized flower form invariably found in the books of the same period in England, usually ascribed to Samuel Mearne, bookbinder to Charles II. The simple geometrical design was the foundation for almost all of the patterns used on American bookbinding of the seventeenth, eighteenth, and early nineteenth centuries. This is no doubt partly due to the fact that in the binding in England during these periods as well as in France during the late eighteenth century and the early part of the following century the straight line predominated; interlacing bands, scrolls, and other Italian and early French forms being almost entirely unused.

The simple blind fillet or combination of fillets soon gave place to narrow gold rolls of the severest form, little more than broad lines, or a narrow Greek meander, double or triple lines with dots and leaves, and by the

beginning of the eighteenth century the lines were sometimes replaced by gold-tooled running patterns made up of single tools. By the end of this century lines had become borders, some wide, some narrow, with small corner-pieces and centerpieces. By the beginning of the nineteenth century, especially in New York and Philadelphia, the borders had become quite elaborate mixtures of gold and blind tooling, made up of rolls, stamps, and sometimes small tools, with heavy corner-pieces and center ornaments composed of small tools. Later, the fashion, more French than English, of using large blocks for the covers began to have a vogue.

In the arrangement of the ornament on the backs of the books we find the earliest examples broken up into panels, each panel being treated separately in the obvious way of border, corner-piece and centerpiece, more or less elaborated according to the period and the style of ornament then in vogue. It is to be remarked that the titles of many of these books, following a purely American fashion, were often placed in the centers of the backs.

This, then, being the universal plan of the design, what was the character of the small tools, rolls, or stamps used in its make-up? Obviously, with the close relation existing between the Colonies and the Mother Country the binders would have borrowed their styles from her, and this seems to have been the case. The single stamps used at the corners of the sheep-bound seventeenth and

early eighteenth-century books, especially as found in Boston, were, as already shown, the same exactly as those used in England at a slightly earlier period. By the end of the century the tools became delicate and the patterns were applied with skill, more suggestive of French models than English, indeed many of the tools used in Boston were identical with those used in Paris. The little sprigs, leaves, flowers, and emblems were characteristic of both countries at this time. To this period belong the ornaments which we are wont to call "Colonial," and which we think of as English.

This period and the beginning of the nineteenth century were specially interesting in the history of bookbinding in England and France. There was an influx of French refugees into England at the end of the eighteenth century. The Comte de Caumont, the grandson of the Maréchal de Fauquière and several others, who, before the troubles in France had followed the art of binding for their amusement, earned their living by this trade in London while the German invasion is familiar to all through the names of H. Walther, Kalthoeber, Baumgarten, and Staggemeier. A new style was created by these strangers, having little connection with England's past productions, except such as may be traceable to Roger Payne through Charles Lewis, and his immediate followers, who kept alive the English traditions after a manner of their own. In France, too, it was a crucial time. This was the period of

Bradel, Simier, Thouvenin, Purgold, and Lesné, men who may be said to have founded a school on the ashes of the old styles of Boyer, Padeloup, and the early eighteenth-century masters. Not enough has yet been written about them and their influence upon the art of binding and especially upon the English work. Curiously enough they borrowed more from England than England kept for herself, and then returned the raw products manufactured into their own new forms.

The bindings of New York, Boston, and Philadelphia of the last half of the eighteenth, but particularly of the first half of the nineteenth century, show very strongly these influences, not only in the single tools themselves, but in the large stamps which were a peculiar ear-mark of Thouvenin and his followers, and which easy method of decoration seems to have had a wide vogue with our binders, some of whom produced very creditable results.

From what has been said it must not be inferred that the American binder was only a copyist, far from that, and it is to his credit that, while using motives frequently used by his English and Continental brethren, he managed to infuse into his work no small amount of individuality. This is specially true of the New York binders, who early showed self-reliance, and whose reputation, in the hands of such men as Henry I. Megarey, G. Champley, and Wilson & Nichols, may very well stand a careful and critical examination. Enough has been said to show in

general outline the characteristics of our early bindings, and, we hope, to prove that, according to their opportunities, and in spite of their limitations, the binders produced results which, judged in the light of the best standards of the period, were highly creditable to them. At least enough has been said to show that American binding as an art began with the printing of American books.

CATALOGUE

PRIMITIVES

BINDINGS executed before or about 1800, when the printers were for the most part their own bookbinders.

1 **[Burgh, James]**
Britain's Remembrancer . . . London, Printed; Reprinted by Benjamin Mecom, at the New Printing-Office, in Boston. **1759.** Seventh edition. $6\frac{3}{8}$ x $3\frac{3}{4}$ inches.

In the original wooden boards, with the paper worn off and disclosing the cover of thin oak; included in this exhibition to show the use of boards before the introduction of cardboard.

On the verso of the title-page is a note by the printer, Benjamin Mecom, who was the son of a sister of Benjamin Franklin.

2 **Bible**
Biblia, Das ist: Die Heilige Schrift Altes und Neues Testaments . . . Germantown: Gedruckt bey Christoph Saur, **1743.** First edition. $10\frac{1}{4}$ x 8 inches.

Bound in beveled boards covered with dark calf, with clasps and brass bosses.

The second Bible printed in America, and the first in America to be printed in a foreign language. The present copy was exhibited at the Centennial Exhibition, and the placard which accompanied it is inserted.

The Baptists, or Tunkers, in Germany, raised money by subscription to disperse religious books among their poorer friends in Pennsylvania, and to establish a press there. The first printer to whom its charge was intrusted was Jacob Gaus, who proved inefficient, and the property was transferred to Christopher Saur, or Sower. "Mr. Saur was a many-sided man, and had much ingenuity and versatility. He erected a mill for manufacturing his own paper and ink. He also did his own binding, and contrived to cast the type he needed. The remarkable statement has been made of him that he was familiar with sixteen trades." [*Wright. Early Bibles of America.*] It was largely due to his appeals through his German almanac and newspaper (the first religious newspaper established in America), that the German Bible was attempted, and it was by his energy and enterprise that it was accomplished in the face of great opposition. Twelve hundred copies were printed, twelve of which were substantially bound and sent to Dr. Luther, a German type-founder, who had aided Saur by the presentation of a font of type. "The price of our nearly finished Bible," wrote Mr. Saur just before its completion, "in plain binding with a clasp will be eighteen shillings, but to the poor and needy we have no price."

3 **Edwards, Jonathan**

A Treatise concerning Religious Affections . . . Boston: Printed for S. Kneeland and T. Green . . . **1746.** First edition. $7\frac{3}{4} \times 5\frac{1}{2}$ inches.

The binding of sheepskin, with blind fillets and rolls forming a center panel, having ornaments at the corners and sides, is in imitation of the English bindings of the period and a survival of the seventeenth century. It was the early binding generally used in New England, and its resemblance to English work is shown by comparison with the next number.

The first Boston press was set up about forty years after Stephan Daye opened his printing-house in Cambridge in 1638, giving to Massachusetts a precedence of more than forty years over all the other colonies in the matter of printing. In both Cambridge and Boston members of the Green family early became foremost printers. The T. Green of the present imprint was Timothy, junior, great grandson of Samuel Green, the second Cambridge printer, and son of that Timothy who removed to New London in 1714. In 1724, Cotton Mather made the following allusion to our Timothy in the *Advertisement* of errata in his *Memoirs of Remarkables in the Life of Dr. Increase Mather:* "My Young printer, the nephew of him [Bartholomew Green] whose name stands in the title page, though this be the first book

that has entirely passed thro his hand, has bid pretty fair towards the exactness of that honest and careful Christian."

Green's partnership with Samuel Kneeland, dating probably from 1726, was not dissolved until 1752, when Green assumed his father's business in New London, on account of the latter's increasing years. Kneeland continued the business for many years, and died in 1769, leaving four sons, all of whom were printers.

4 **Harte, Walter**

Poems on several occasions . . . London: Printed for Bernard Lintot . . . **1727.** Frontispiece.

8 x 5 inches.

Bound in London in the manner of the preceding, showing the resemblance of New England bindings to the English during the first half of the eighteenth century.

5 **New York**

Laws of New-York, from the year 1691 to 1751 . . . New-York: Printed by James Parker, Printer to the Government, at the New Printing-Office, in Beaver-Street, **1752.**

$13\frac{1}{3}$ x 9 inches.

Bound in brown calf, with no decoration except a very narrow blind roll on the sides and back.

James Parker served his apprenticeship in New York with William Bradford, whose volume of the laws of the colony was the first book printed in New York (1693). Parker began business about the year 1742, when Bradford left it. The year after printing the present volume he went into partnership with William Weyman, and later with John Holt, and established presses at New Haven and Woodbridge.

6 **The Carpenters' Company, Philadelphia**

[Book of Plans, with frontispiece bearing the inscription "The Carpenters Company of Philadelphia lent to (Thomas Savery) 1724." About **1760.**] $7\frac{1}{4} \times 5$ inches.

Bound in sheepskin with blind rolled border; back plain.

The date, 1724, refers to the founding of the Carpenters' Company. The date of the book is probably about 1760, as Thomas Savery was a prominent Quaker and carpenter in Philadelphia at that time. He is mentioned in *Hugh Wynne.*

7 **Watts, Isaac**

Hymns and Spiritual Songs . . . Edinburgh, **1776.** $6\frac{1}{4} \times 3\frac{7}{8}$ inches.

Bound in dark red morocco, with gold tooled border of single flowers with leaves;

lettered "H. B." in center of upper cover; back gold rolled and tooled.

Inscription on fly-leaf: "Hannah Boudinot's book, bound and gilt at Trenton, 1785."

This binding is reproduced in *Bibliopegy in the United States by W. L. Andrews.*

8 [**Hopkins, Samuel**]
A Dialogue concerning the Slavery of the Africans . . . Norwich: Printed by Judah P. Spooner, 1776. New-York: Re-printed for Robert Hodge. **1785.** $6\frac{1}{4}$ x 4 inches.

Bound in red morocco, with narrow rolled border of gold, and small sprigs gold-tooled on the back. An olive label, inlaid, tells that the original owner was Thomas Jenks, whose printed book-plate is in the book.

In Robert Hodge's page of advertisement at the end, where mention is made of "An excellent Assortment of Stationary, viz. . . . Pewter Ink-standishes, Message and Compliment Cards, Patent Blacking Cakes, &c., &c." is the following paragraph: "*** Book-binding performed at the above store, with neatness and expedition," but whether the present volume may be an example of his work is uncertain.

The work of which this is a reprint is one of the early Norwich imprints, Judah P. Spooner having been sent by Timothy Green of New London to establish a press in Norwich, in 1773.

9 **Watts, Isaac**

Doctor Watts's Imitation of the Psalms of David. Corrected and enlarged by Joel Barlow . . . Hartford: Printed by Hudson and Goodwin [preface date, **1785**]. Third edition. 5 x 3 inches.

Bound in red morocco, with a gold rolled floral border, and small flowers tooled in gold at the corners; the back ornamented with an unusual design of gold wreaths and small detached flowers and leaves; marbled end-papers.

A printed label bears the name of Miss Jennet Steele.

Printing was introduced into Hartford in 1764 by Thomas Green. He was succeeded by Ebenezer Watson, who was followed by Hudson and Goodwin, the former having married Watson's widow.

10 **Prayer Book**

The Book of Common Prayer . . . As reviſed and propoſed to the Uſe of The Proteſtant Epiſcopal Church . . . Philadelphia, Printed by Hall and Sellers . . . **1786**.

$6\frac{1}{2}$ x $4\frac{1}{8}$ inches.

Bound in red morocco, with narrow gold rolled border, and small gold tooled flowers at the corners; large central ornament, gold

tooled; back in gold tooled panels, each containing a bird on a sprig in gold; marbled end-papers.

This "proposed Prayer-Book" is the rarest of all American Episcopal liturgical works, and one with a most interesting history. A convention to consider the revision of the Prayer Book and other important matters, at which seven states were represented, was held in Philadelphia in 1785, and a committee appointed to consider and report such alterations in the Liturgy as should render it "consistent with the American Revolution and the constitutions of the respective states." The Committee appointed to attend to the printing of the book was made up of Doctors White, Smith, and Wharton, who intrusted it to Hall and Sellers, the successors of Benjamin Franklin, and it was issued in 1786, calling forth so many objections, and stirring up so determined an opposition, that the Rev. Samuel Provost, one of the New York members of the Committee, wrote, soon after its appearance: "Such a strong party has been raised against the alterations that I am afraid we should not be able to adopt the book at present without danger of a schism — the ostensible objection is that they were made without sanction of a bishop, but the *Thanksgiving for the Fourth of July*, in all probability, is one principal cause of the opposition."

Of the edition of four thousand copies only a few are known to have been bound in this manner.

11 **Bible**

The Self-Interpreting Bible . . . to which are annexed Marginal References . . . by the late Reverend John Brown . . . New-York: Printed for T. Allen, and sold at his Book and Stationary Store . . . **1792**. Frontispiece, plates and map engraved by C. Tiebout, A. Godwin, Maverick, Doolittle and others.

$17\frac{1}{4} \times 10\frac{1}{4}$ inches.

Bound in red morocco, with gold rolled border in meander pattern, center decorated with an oval formed by a gold floral roll and gold tooled; within, an urn in a smaller oval, which is decorated with flowers, all in gold; back inlaid with green and yellow bands and panels, and decorated with military emblems and small gold tools of colonial designs; the yellow panel bears the name of the owner "Mary Ellis 1792"; marbled end-papers, and binder's ticket, "Bound and Sold by Thomas Allen, No. 12, Queen Street, New-York." The whole effect is characteristic of the eighteenth century.

This was the first complete edition of the Bible printed in New York. Most copies bear the imprint of Hodge, Allen and Campbell, whose long advertisement for *Brown's Self-Interpreting Bible* in forty numbers, printed and delivered every two weeks, at "one quarter dollar" per number ("a sum so

inconsiderable that it can be no object to any class of citizens") appears with regularity in the *New York Packet* as early as 1790.

This binding is reproduced in *American Bookbindings in the Library of Henry W. Poor.*

12 **Prayer-Book**

The Book of Common Prayer . . . New-York: Printed by Hugh Gaine, by direction of the General Convention . . . **1793.** Corrected edition of the "first" Book of Common Prayer, antedating the so-called second "Standard." 6 x 3¾ inches.

Bound in olive morocco, with narrow rolled meander border, and center panel formed by a very narrow roll, with sprigs at the corners, all in gold; back broken into panels, formed by rolls and decorated with small tools; marbled end-papers.

It is possible that Hugh Gaine bound, as well as printed, this Prayer-Book. Little is known of Gaine as a binder. That he had binding done outside of his own shop is shown by the bill of Valentine Nutter (No. 125 of the present exhibition). In 1769 he completed for Sir William Johnson the printing of the Prayer-Book in the Mohawk language, begun by his rival printer, Weyman, and portions of his correspondence with Sir William are interesting in this connection.

"I expect to have the Prayer Book finished

by Christmas," he writes, "but as it will make several sheets more than was at first imagined, I am confident the Binders will expect 2s. instead of 1s 6 for the plain Ones. Please to let me know how many you 'll want in Morroco leather. I heard the Revd Mr. Ogilvie say, he should have Occasion for a few neatly bound . . . If any of the Common Prayers are to be sent to London, if they are sent in sheets in my Opinion it may do, as they can be bound there to satisfaction." Three months later, in February, he writes: "This you 'll receive by Col. Croghan, who will at the same time deliver you one of the Indian Common Prayers: Agreeable to my Promise I had them compleated by Christmas, and they are now in the Hands of the Binders, and I expect to have them ready to send up by the first Sloops that go up in the Spring. On Enquiry I found that no Books printed in the Colonies could be sent to Great Britain, but at a very great Expence, and shall therefore endeavour to get 2 dozen done here in Morroco, which I hope to get compleated to Satisfaction."

In April we find him apologizing for delay, the fault not being his, "but the Bookbinders, out of whose Hands I could not get them before the Middle of March, and then only 283, which I sent you the first Instant . . . The Prayer Books that are to be bound in Morroco, must be delayed for some time, as I must send to Boston for the Leather." Finally, in August, he writes: "At last I have been able to send you the Remainder of the Common

Prayer. I am sorry they have been delayed so long, but I assure you it was not in my Power to send them sooner, the Delay being occasioned by the want of Morroco Leather. Inclosed you have your own Account, as also the whole Expence of the Common Prayers, binding, Paper, &c. which I hope you 'll think reasonable. Had it been English, the Printing Work could not have been done cheaper."

Some years later we find another reference to binding in a letter to Sir William: "The Box of Keyser I now send you by the Post, and the Books you wrote for are in the Binder's Hands, and shall be finished with Expedition."

Hugh Gaine established his press in New York about the year 1750. The present volume was printed just one hundred years after the erection of the first press in the colony by William Bradford, in 1693.

This binding is reproduced in *Bibliopegy in the United States by W. L. Andrews.*

13 **Belknap, Jeremy**

Sacred Poetry . . . Printed at the Apollo Press, in Boston, by Joseph Belknap . . . **1795.** $6\frac{3}{8} \times 3\frac{1}{2}$ inches.

Bound in dark red morocco, with gold rolled border of floral design very popular at this period (see similar styles of Nos. 9 and 11); a center panel is formed by a small gold roll like that used on the Hugh Gaine book of 1793, which this volume resembles; the

same roll connects the panel with the borders at the corners; the name of the owner is lengthwise in gold on the panel, "T. Hill 1797"; back divided by rolls into compartments decorated with sunbursts and small gold flowers; small bird at the foot in gold; marbled end-papers.

14 **A Collection of Psalms** and Hymns for Public Worship. Printed by William Carlton, Salem. **1795.** Second edition. $5\frac{3}{4} \times 3\frac{1}{2}$ inches.

Bound in red morocco, with gold rolled floral border of graceful design; back inlaid with citron morocco, and ornamented with small tools and four stags in gold.

Salem was the third town in the province of Massachusetts in which a printing-house was established. The first was opened by Samuel Hall about thirty years before this volume was printed.

15 **Smith, Charlotte**

Elegiac Sonnets and other Poems . . . Printed at Worcester, by Isaiah Thomas, sold by him in Worcester, and by said Thomas and Andrews in Boston. **1795** [At end] From the Old Press of Isaiah Thomas, at Worcester. First Worcester, from

the sixth London edition, with frontispiece and four plates by Seymour. $6 \times 3\frac{3}{4}$ inches.

Bound in treed calf, with sides plain, and back in panels, slightly gold tooled; marbled end-papers; "Directions to the binder" on p. xix, with the following notes: "Let the plates *face* the Sonnets to which they belong. — Cut the book as large each way as it will bear."

Worcester was the fifth town in Massachusetts in which a printing-press was established. This was opened on May 3, 1775, by Isaiah Thomas, who also "erected a paper mill, and set up a bindery; and was thus enabled to go through the whole process of manufacturing books."

It may not be amiss to quote here Mr. William Loring Andrews's description of this volume, together with what he has to say of Isaiah Thomas as a binder:

"Isaiah Thomas, whose position as the foremost and most prolific . . . of New England's eighteenth-century printers, is now clearly recognized, was author, antiquarian, typographer, paper-manufacturer, book-binder and book-seller all in one. Of which of the disciples of Gutenberg of the present day can all this be said? That Thomas was also a born bibliophile will, I think, appear by what I shall presently relate.

"The proclivity, amounting at times to a mania, of the ordinary book-binder to plough ruthlessly through the leaves of a book, even

though the process involves the snipping away of the entire margin and occasionally a portion of the Author's text, is so well known to the fraternity of book-collectors as to have become proverbial. Listen to friend Thomas's timely word of caution upon this vital point!

"*The Directions to the Binder* in the *Elegiac Sonnets and other Poems by Charlotte Smith*, published by Thomas at Worcester, Mass., in 1795, contain, in addition to careful instructions for the placing of the plates, this admonition to the binder: *Cut the book as large each way as it will bear.*

"These *directions* of old Father Isaiah, with the addition of a short postscript to this effect, *Avoid whenever possible any use of the knife*, might well be engrossed in capital letters and hung upon the wall of every book-binder's shop in the land . . .

"Thomas states in his *advertisement* that the paper upon which the *Elegiac Sonnets* of Charlotte Smith is printed 'is a new business in America, and but lately introduced into Great Britain; it is the first manufactured by the editor.' . . .

"This eminent Boston and Worcester printer . . . bound books in a variety of styles pursuant to the notice he inserted at the foot of the green paper covers in which the monthly parts of the Royal American Magazine, edited and published by him and Joseph Greenleaf, were issued, to wit: *Bookbinding performed in all its branches with great care and cheap.*"

In the *Advertisement* referred to by Mr.

Andrews, the editor, after stating that it had been his intention to publish this work some four years earlier, makes the following apology for the plates: "As the Letter Press has been delayed, he could have wished the Engravings had been also; as in the infancy of engraving in this country, four years' additional experience to the artist would doubtless have produced more delicate work than what is now presented. The lovers of this art will, however, be enabled, in some measure, to mark the progress of Engraving by a comparison of the plates *now* executed with these." An added interest is thus given to the little volume as an early example of purely American illustration. The engravings are clearly in imitation of the English work of the period, and do not altogether merit the slighting tone used by Thomas. Joseph H. Seymour engraved plates for various publications by Thomas from 1791 or earlier until at least 1795. It is curious that in his Bible, issued in 1791, we find the publisher begging his readers, in almost the same words as he used in the *Sonnets*, to make "proper allowance for an Artist who obtained his knowledge in this country, compared with that done by European engravers who have settled in the United States."

The *Advertisement* closes thus: "On the whole, the Editor hopes for the candor of those who wish well to the productions of the Columbian Press—their favourable acceptance of this, and other volumes printed in this country, will doubtless raise an emulation to

produce others, better executed, on superior paper, and with more delicate engravings."

The present copy of the *Sonnets* is of especial interest in that it was Isaiah Thomas's own, and bears his autograph. Its later ownership is easily traced through two further inscriptions, "Harriet Lee's Book, presented by Mrs. Isaiah Thomas, Worcester, April 16th, 1807," and, "Presented to Charles W. Frederickson, by his Mother, Mrs. H. Lee Truesdell, May 1, 1859." It also bears Mr. Frederickson's book-plate, and came from the sale of his books into the hands of its present owner.

16 **Watts, Isaac**

Doctor Watts's Imitation of the Psalms of David. Corrected and enlarged. By Joel Barlow . . . New-York: Printed by Samuel Campbell . . . **1795.**

$5\frac{5}{8} \times 3\frac{1}{4}$ inches.

Bound in crimson morocco, sides decorated with single fillet, and back gold rolled and decorated with sunbursts in gold.

The last four pages are occupied by a list of religious and medical works printed and sold by Samuel Campbell, the most noteworthy book being apparently *Brown's Self-Interpreting Family Bible*, which might be had in "plain or elegant binding." Following the list are notes stating that "Book-sellers and

printers may be supplied with either of the above mentioned Books, by the quantity, in sheets, or in neat binding," and "Writing and wrapping Paper of all kinds and sizes, made at the *Thistle Paper Mill*, equal to any imported."

17 **Young, Edward**

Night Thoughts . . . Philadelphia. [n.d. about **1800?**] Frontispiece and title-page engraved by H. Anderson. $5\frac{1}{4}$ x 3 inches.

Bound in red, straight-grained morocco, with beaded gold rolled border; back ornamented in gold with a narrow roll and alternate harps and flowers; marbled end-papers.

18 **[Bloomfield, Robert]**

The Farmer's Boy, a rural Poem . . . Printed and sold by George F. Hopkins . . . **1801.** First American edition, with wood-engravings by A. Anderson. $6\frac{3}{8}$ x 4 inches.

Bound in calf, sides plain, with back broken by fillets into compartments decorated by urns; marbled end-papers.

This work appeared first in England in a sumptuous quarto, with woodcuts by Bewick, in 1800, and met with remarkable success.

19 **Honeywood, St. John**

Poems . . . New-York: Printed by T. & J. Swords . . . **1801.** First edition. 7x4 inches.

Bound in brown calf, with sides plain, and back divided by fillets into compartments, and slightly tooled.

The author was one of the presidential electors who chose John Adams as successor to Washington; the poems were not published until after his death, and this copy bears a presentation inscription from the editor to "His Excellency, John Adams."

20 **Prayer-Book**

The Book of Common Prayer . . . New-York: Printed by George Forman for William Durell, Bookseller . . . **1803.** 7x4¼ inches.

Bound in black, straight-grained morocco, sides plain, with back gold rolled and slightly tooled; marbled end-papers and goffered edges.

DECORATED CALFSKIN BINDINGS

EARLY in the nineteenth century the decoration of calfskin bindings by various processes of coloring, sprinkling, mottling, and marbling became very popular in the United States. The following numbers show some of the results of this fashion.

21 **Extracts from The Press**: a Newspaper published in the Capital of Ireland, during part of the years 1797 and 1798 . . . Philadelphia: Printed by William Duane, Aurora Office. **1802.** $8\frac{1}{4} \times 5\frac{1}{4}$ inches.

Bound in marbled calf, with narrow gold border and small gold tools at the corners; back gold rolled and tooled; marbled endpapers and edges.

22 **Seward, Anna**
Memoirs of the Life of Dr. Darwin . . . Philadelphia: At the Classic Press, for the Proprietors Wm. Poyntell, & Co. **1804.**
$8\frac{1}{2} \times 5\frac{1}{4}$ inches.

Bound in mottled calf, with lozenge left plain in the center; sides and back gold rolled in colonial design and slightly tooled; marbled end-papers and edges; broad morocco hinges, gold rolled; ticket of Peter Doyle, bookseller, Philadelphia.

23 **Addison, Joseph**

The Works of the Right Honourable Joseph Addison . . . in six volumes. Vol. 1. New-York: Published by William Durell & Co. George Forman, Printer. **1811.** Portrait. $7\frac{1}{4} \times 4\frac{3}{8}$ inches.

Bound in Spanish calf, with narrow gold rolled and filleted border; back gold rolled and tooled; marbled end-papers and edges.

A printed label tells that this was No. 64 of the A. R. Shreve Library.

24 **Montgomery, James**

The West Indies, and other Poems . . . Philadelphia: Published by James P. Parke . . . William Brown, Printer . . . **1811.** Third edition, with portrait engraved by W. R. Jones. $6\frac{7}{8} \times 4\frac{1}{4}$ inches.

Bound in mottled calf, with border formed by two narrow gold rolls; back divided by

rolls and fillets into compartments, ornamented by single small gold twigs; marbled end-papers and edges.

25 [Hofland, Mrs. Barbara]
The Son of a Genius; a Tale for the Use of Youth . . . New-York: Published by Eastburn, Kirk & Co. . . . **1814.** [John Forbers, Printer.] Woodcuts. $5\frac{3}{4} \times 3\frac{3}{4}$ inches.

Bound in mottled calf, with gold rolled border of unusual design, consisting of straight and curving lines, groups of detached flowers, and large feathers; back divided by gold roll into compartments, decorated with wheat, rakes, and sickles; yellow edges.

26 **Bible**
[Collins's Stereotype Edition.] The Holy Bible . . . New-York: Printed and sold by Collins and Co. . . . **1817.** Frontispiece engraved by Tanner, Vallance, Kearny & Co., plates and maps. $13\frac{1}{2} \times 9\frac{3}{4}$ inches.

Bound in calf, with wide border of gold fillets, and inner blind rolled border; triangles at the four corners form a large panel within which is a lozenge, the whole outlined by blind rolls of same palmette design as the border, and by narrow painted lines; small, circular,

gold tools at the corners of the figures; in the center a large conventional rose stained.

In the *Advertisement to the Stereotype Edition*, the publishers state that "in stereotype, a perfection of accuracy may be obtained—a desideratum on which there needs no comment, particularly when considered in reference to the Holy Scriptures. Through these means the Publishers feel confident of being able to exhibit editions of the Bible entirely free from errors, and rendered additionally valuable by every other requisite of good printing . . . Engravings of a superior quality, copied from designs of eminent painters, will be supplied to those who may order them; and every attention will be given to have the work bound in the best manner, whether in a plain or elegant style." The present volume is apparently one of those bound "in elegant style."

27 Watts, Isaac

The Psalms of David imitated . . . A new Edition . . . by Timothy Dwight . . . New-York: Published by John L. Tiffany, 114 Broadway. J. Seymour, Printer. **1817.**

$7\frac{5}{8} \times 4\frac{1}{2}$ inches.

Bound in light brown calf, with narrow, gold border, and large panel formed by painted bands, and decorated with painted lines intersecting in geometrical design, small

gold circles at the corners; below the panel, the name of the owner in gold, "S. B. Hutchings"; back with fillets and painted bands, gold tooled; marbled end-papers.

28 **Lyman, Theodore**
The Political State of Italy . . . Boston: Published by Wells and Lilly. **1820.** First edition.
$8\frac{1}{2} \times 5\frac{1}{2}$ inches.

Bound in calf, with gold rolled Etruscan border, and panel stained in shades of blue, outlined and decorated by painted bands and small gold circles; the space between the panel and the border is stained in waving lines of brown, red, and yellow; back gold tooled and filleted, with title in center; green watered end-papers, and broad red morocco hinges, with same gold rolled border which is used on the insides of the covers.

29 **Young, Edward**
The Complaint, or, Night Thoughts . . . New-York: Published by Johnstone and Van Norden, **1824.** Frontispiece, and title-page engraved by S. Stiles.
$6 \times 3\frac{5}{8}$ inches.

Bound in dark brown calf, with gold and blind rolled borders, and rectangular panel with leather scraped to leave a lozenge of

plain calf in the center; back elaborately gold rolled, with author's name in center; marbled end-papers and edges.

30 **Bible**

The Holy Bible . . . New York: Stereotyped by A. Chandler, for "The American Bible Society," **1826.** $5\frac{1}{2} \times 3\frac{1}{4}$ inches.

Bound in treed calf, with tiny gold rolled border; back divided by painted bands into compartments, and boldly decorated in gold; marbled edges and end-papers.

VOLUMES WHOSE BINDERS ARE KNOWN *

PARSON

Hudson, N. Y., 1805

31 **Psalms,** carefully suited to the Christian Worship in the United States of America . . . Hudson: Printed for William E. Norman, by Harry Croswell, **1805.**

$4\frac{3}{4} \times 3$ inches.

Bound in dark red morocco, with simple decoration of single lines and circles; back slightly decorated in gold; marbled end-papers. One of the earliest books to contain a binder's ticket, which reads as follows: "Bound at Parson's Bindery. Where binding is executed in its various branches. Patent Ruling Done in the neatest manner. Hudson, N. Y."

BENJAMIN OLDS

Newark, N. J., 1808

32 **Society of the Cincinnati** Cincinnati, with the Bye-laws and Rules of the New-Jersey State So-

* Most of the volumes in this class contain binders' tickets. In the few cases where they are lacking, evidence has seemed sufficiently strong to warrant the inclusion of the volumes here.

ciety. Trenton: Printed by James Oram, for the Society. **1808.** With member's certificate left blank.
$8\frac{1}{2} \times 5\frac{1}{2}$ inches.

Bound in crimson, straight-grained morocco with gold rolled border, and "Cincinnati" in gold lengthwise in center of upper cover; back divided by rolls into gold tooled compartments; marbled end-papers; binder's ticket as follows: "Benjamin Olds, Book Binder & Stationer, Sign of the Bible, Newark."

G. CHAMPLEY
New York, 1816(?)–1824

33 **Hervey, James**
Meditations and Contemplations . . . London: Printed for J. Walker and Co. . . . **1816.** Frontispiece and title-page engraved by C. Warren.
$4\frac{7}{8} \times 2\frac{7}{8}$ inches.

Bound in brown calf, with gold rolled border and inner border, blind rolled, with gold tools at the corners; back in compartments, gold tooled, title in center; green end-papers, and binder's ticket as follows: "G. Champley, Fancy Binder, 61 Barclay-st., N. York."

This and No. 35 are of interest as they bear London imprints and the tickets of a New York binder.

34 **Hogg, James**

The Pilgrims of the Sun . . . Philadelphia: Published by Moses Thomas. J. Maxwell, printer, **1816.**

5 x 3 inches.

Bound in reddish brown morocco, with double gold rolled border of same design as the preceding, and narrow blind inner border with blind tools at the corners; back in compartments, gold tooled; title in center; light brown end-papers, and binder's ticket like the above.

35 **Langhorne, John**

The Correspondence of Theodosius and Constantia . . . London: Printed for Walker and Edwards . . . **1817.** Frontispiece and title-page engraved by A. Warren.

$4\frac{7}{8}$ x $2\frac{7}{8}$ inches.

Bound in brown calf, with double gold rolled border of same design as the two preceding, and blind inner border like that of No. 33, with corners elaborately blind tooled; back in compartments, gold tooled, title in center; brown end-papers, and binder's ticket like Nos. 33 and 34.

36 **Bible**

The Holy Bible . . . New York: Stereotyped by E. and J. White, for "The American Bible Society." **1818.** 9 x 5¾ inches.

Bound in crimson, straight-grained morocco, with wide border formed by a gold roll and fillets and waving dotted lines, interrupted at the corners by gold tooled squares. Within the wide border is a very narrow border, formed by a blind roll, and blind tooled at the corners. The design of the corner pieces is repeated, with elaborations, in two compartments of the back, which is otherwise gold tooled and rolled, with title in the center; leather hinges, and a peculiar end-paper, marbled in shades of pink and brown. This is a remarkable specimen of binding of the period, but bears no binder's ticket. The wide gold roll, however, is the same as that used in the next number, and is, in both cases, repeated on the back; a waving dotted line is used in both, and the workmanship and the leather are similar, leading to the conclusion that this is the work of Champley.

37 **Lockwood, F. & R.,** Publishers. The Album.

Go lovely volume — grace fair Beauty's bowers.
Improve her heart — amuse her listless hours.

New-York: F. & R. Lockwood, 154 Broadway. J. & J. Harper, Printers. **1824.** Title-page engraved by Danforth. $8\frac{1}{4} \times 5\frac{1}{4}$ inches.

Bound in red, straight-grained morocco, in manner similar to the preceding, but less elaborate. The border of the inside of the cover is an unusual roll of gold leaves and tendrils, similar to one used on No. 74. The binder's ticket is especially ornate, consisting of a scroll bearing the name "G. Champley, Binder, N. York," wrapped about a bunch of roses.

The volume is one of those collections of miscellaneous poems so popular at the period. The aims of the publishers are thus set forth in the *Advertisement:* "The Subscribers in the publication of the Album, have had in view this specific object;—to present to the Ladies a work of taste and elegance. To them they submit their book; and if it shall at any time call forth an approving glance from virtue's eye, or light up a smile in beauty's face, they will feel that their exertions have not been altogether in vain. F. & R. Lockwood." To add to the "taste and elegance" of the Album, they employed M. I. Danforth to engrave a title-page with a pleasing vignette. Danforth was an engraver of merit, whose chief work was in portraits and bank-note vignettes. He was one of the founders of the National Academy of Design in 1826.

38 Another copy

Bound in red, straight-grained morocco, in the same general style as the preceding, but without the corner pieces, and with the name of the owner, "Catharine Ann Stuyvesant," in gold, lengthwise on the upper cover: light blue end-papers. In both copies of the "Album" blank leaves are inserted at the end for manuscript additions, and in this copy several poems have been written.

While this is probably the work of Champley, it shows interestingly the repeated use of roulettes of the same pattern by various New York binders. The gold border is like that used by Megarey on No. 40, and also by Brown on No. 48, while the blind roll is seen on No. 46 bound by Wilson and Nichols. The points of resemblance between the work of Megarey and Champley in particular are numerous enough to give rise to the question of a possible connection between the two.

39 **Sproat, Mrs. N.**

Village Poems. New-York: Published by Samuel Wood & Sons . . . [n.d.] Woodcut frontispiece by Anderson. $5\frac{1}{2} \times 3\frac{3}{8}$ inches.

Bound in brown calf, with gold and blind rolled borders, and, on its front cover, "in an oval, a sphere, books, and hour-glass, quills, and, in a flash of lightning, the name of America. In the border of the oval, Prix

Institution de Md. O'Kill is inscribed"; back gold tooled; marbled end-papers and edges, with ticket of G. Champley.

From the McKee collection.

The stamp in the center has the appearance of having been added when the volume was chosen for use as a prize in the school of Mrs. Mary O'Kill. "Before 1837 Mrs. Mary O'Kill, a lady of refinement, the daughter of Sir James Jay, had her institution in Barclay Street. Here almost every young miss of distinction had her first training, and many completed their education under her guidance." [*Memorial History of the City of New-York, edited by James Grant Wilson.*]

This binding is reproduced in *American Bookbindings in the Library of Henry W. Poor.*

HENRY I. MEGAREY

New York, 1819–1821

40 **Prayer-Book**

The Book of Common Prayer . . . Stereotyped by D. & G. Bruce, New-York. New-York: Published by Henry I. Megarey. **1819.** [Printed by J. & J. Harper.] Frontispiece by Gimbrede, and plates engraved by Heath. The engraved title, by Tanner, Vallance, Kearny & Co., reads: "Megarey's Elegant Edition of the

Book of Common Prayer according to the use of the Protestant Episcopal Church in the United States of America [Vignette] Published by Henry I. Megarey New York 1818." $9\frac{3}{4} \times 6$ inches.

Bound in crimson, straight-grained morocco, with border formed by wide gold roll between two narrow blind rolls, interrupted at the corners by squares, gold and blind tooled. Within this border are two narrow blind rolls, forming a panel containing the name of the original owner, "Beverly Chew." The back is divided by raised bands into compartments, three of which are elaborately gold tooled, those at the head and foot are rolled; orange end-papers. The binder's ticket reads: "Bound by H. I. Megarey, New York."

A newspaper clipping of about 1875, bearing Mr. Richard Grant White's panegyric upon another copy of this book, similarly bound, which is quoted by Mr. Andrews in his *Bibliopegy in the United States*, is inserted, and we give portions which refer to the binding:

"The binding, which is in straight-grained, crimson morocco, is such as William Matthews need not be ashamed of, and such, indeed, as he himself puts only on the finest, specially ordered, 'extra' work. The taste of the ornament would not have satisfied Count Grolier, but it is far better than that of the usual English work of its period, and the delicacy of

the tooling, both the gilt and the dead work, and the exactness of the mitring are quite equal to that of the most celebrated English binders of the time. . . . It might be supposed that this copy was specially bound to order . . . but it is not so. This copy is not only one of two exactly alike which were in my father's pew in St. George's Church in Beekman Street, but I have seen other copies of it exactly like these in design and execution, although the work is not done with a stamp; but what is known as hand-tooling. This shows that the book was bound up for general sale in this style, and although it, of course, must have been very costly at the time, particularly as it is illustrated with line engravings, none the less is it like St. Paul's Church, the old City Hall, and the statue of Hamilton, a witness to the taste and culture of New York and the skill of her artisans fifty years and more ago."

Mr. White regretted that the binder of the volume was unknown to him, but the ticket in the present copy shows that the publisher, who is also known as a stationer, printer, and print-seller, was also the binder of the edition. The two other copies displayed here show slight variations only.

41 Another copy

Bound in blue, straight-grained morocco, in the same style as the above. The chief difference is in the wide gold border, which is formed, in this copy, by fifteen gold lines,

and in the design of the corner pieces, which is more delicate, and all in gold. The same tools appear in the compartments of the back, with some additional blind work. The name of the owner, "Harriet Ann Corp," is lengthwise in gold in the center panel; purple end-papers.

42 Another copy

Bound in crimson, straight-grained morocco in the same style as the others, but more closely resembling the first; gothic lettering on the back; yellow end-papers.

This copy is reproduced in *Bibliopegy in the United States, by W. L. Andrews.*

43 **Prayer-Book**

The Book of Common Prayer . . . Stereotyped by D. & G. Bruce, New-York. New-York: Published by Henry I. Megarey. **1820.** Frontispiece engraved by Durand.

$6\frac{3}{4} \times 4$ inches.

Bound in light brown calf, with gold rolled border, and two narrow inner rolls in blind work; back in compartments gold tooled and rolled; marbled end-papers and edges. There is no binder's ticket, but the likeness of the rolls and the back to the preceding numbers seems to show that this is Megarey's work.

Copy of Alexander J. Davis, the artist and architect, with his autograph.

44 **Rogers, Samuel, and Merry, Robert**

The Pleasures of Memory, and other Poems by Samuel Rogers, Esq. To which is added The Pains of Memory, by Robert Merry, A.M. New-York: Published by R. & W. A. Bartow . . . and W. A. Bartow, Richmond, (Vir.) J. Gray & Co., Printers. **1820.** Title-page engraved by P. Maverick. [An engraving by Durand is lacking in this copy.]

$5\frac{3}{4} \times 3\frac{1}{2}$ inches.

Bound in brown calf, with gold rolled border and inner blind roll, forming a panel which is entirely covered by a single blind stamp; back in compartments, gold tooled, with title in center compartment; marbled end-papers, and binder's ticket. The gold palmette border is the same as one of the blind rolls found in No. 41, and was much used by Megarey.

45 **Gray, Thomas**

Gray's Letters & Poems, with a Life of the Author. New-York: Published by R. & W. A. Bartow, and by W. A. Bartow & Co., Richmond, (Vir.) Gray & Bunce, Printers.

1821. Frontispiece engraved by Pekenino. $5\frac{3}{4} \times 3\frac{1}{2}$ inches.

The binding with Megarey's ticket is practically the same as that of the preceding number, the two books being published uniformly by Bartow ; green end-papers.

WILSON AND NICHOLS
New York, 1825

46 **Colden, Cadwallader David**

Memoir, prepared at the Request of a Committee of the Common Council of the City of New York, and presented to the Mayor of the City, at the Celebration of the Completion of the New York Canals . . . Printed by Order of the Corporation of New York, by W. A. Davis. **1825.** Engravings by A. B. Durand & others ; lithographs by Imbert & Co., colored maps engraved by B. T. Welch & Co., and other illustrations.

10 x 8 inches.

Bound in red, straight-grained morocco, with double gold rolled border, interrupted at the corners by gold tooled squares. (See also No. 50.) An inner blind roll is the same as that used in No. 38 and the gold roll in No. 43 which have been for other reasons as-

cribed to Champley and Megarey. At its corners are blind tools, repeated in gold on the back. The seal of the City of New York is blind stamped in the center. Three of the compartments of the back are occupied by the Tudor rose in gold, surrounded by geometrical figures and gold tools. At the foot is the name of the binders; yellow end-papers. Preceding the *Memoir* are "Directions to Messrs. Wilson and Nichols, Bookbinders, No. 2, Pine Street, for placing the Plates," ending with: "NOTE.—The seal of the City to be impressed on the Books designated by the Corporation."

The names of Wilson and Nichols are in Longworth's New York City Directory for 1826-7, with the address, Pine Street, corner of Broadway.

The *Memoir* is followed by a copious appendix giving full details of the celebration and events connected with it, and careful descriptions of the illustrations used in the work.

In the "Order for the Procession," which took place on November 3, 1825, we read that 144 bookbinders formed the twenty-fourth body in line, preceded by the printers and followed by the booksellers, stationers, and music dealers, after whom marched the students of Columbia College. The names of several binders are saved from oblivion by this notice, for it states that Charles Starr, mounted, was marshal of the bookbinders, assisted by Joseph Foster and Robert Batie. After these came the banner borne by Christian Brown, supported by John Day and

William Walker. The bearer of the banner was doubtless that C. Brown who was employed, two years later, by the Protestant Episcopal Press, and could do excellent work, as No. 48 of this exhibition shows. The banner, devised by William Wrag, who, with the Committee of Arrangement, marched next in the procession, is described thus: "On the left Time, with his scythe, prepared to destroy the literature with which the world is favoured through the instrumentality of the Press; On the right, with a roll in her hand stands the Genius of Literature, with a smiling countenance, pointing to the centre of the piece, which represents the interior of a Bindery — workmen in the act of binding books to preserve them from the ravages of Time. On the reverse the Arms of the State of New York." Each binder in the procession wore a silk badge, representing the Erie Canal and its Locks, with the motto, "Devised by Genius, Performed by Industry," suspended from two morocco stars, with gold rays darting from the center, which contained the same device as the central part of the banner. "About midway from front to rear appeared a ponderous Volume preceded by the finishers, John Bradford and Isaac Peckham, it was labelled 'Erie Canal Statistics,' and was prepared for the occasion; when spread open it measured four feet eight inches by three feet. It was bound in red morocco, and superbly ornamented with gold, in the first style of workmanship, and mounted on a hand-barrow, tastefully decorated, borne by

four apprentices, and supported by four ribbons attached to its upper part, held by four other apprentices."

A similar copy is reproduced in *Bibliopegy in the United States by W. L. Andrews.*

47 Another copy

Bound in half calf, with paper label bearing the inscription: [Printed] "Presented By the City of New-York, to [written] Theodorus Bailey Esquire Post Master for the City of New York 1827."

C. BROWN

New York, 1827–1834(?)

48 **[Hart, Miss]**
Letters from the Bahama Islands. Written in 1823–4. Philadelphia: H. C. Carey and I. Lea — Chestnut Street. **1827.** $6\frac{1}{4}$ x 4 inches.

Bound in dark blue, straight-grained morocco, bordered with the same gold roll as that used by Megarey in Nos. 40 and 42, and by Champley (?) in No. 38. It is interrupted at the corners by gold tooled squares. Within, a panel is formed by fillets, with small gold tools at the corners. Back broken by fillets into gold tooled and dotted panels; yellow end-papers. Binder's ticket as follows: "Bound at the New-York Prot. Epis. Press, No. 8 Rector-St., New-York. C. Brown, Binder."

C. Brown is probably that Christian Brown on whom the honor of bearing the binders' banner was conferred, in the great Canal Celebration of 1825. (See No. 46.)

The authorship of this work is ascribed by Cushing to "Miss Hart." The presentation inscription reads: "Miss H. H. Hart, with the respect and tender affection of the Author."

49 **Macvickar, John**

The Early Years of the late Bishop Hobart . . . New-York: Printed at the Protestant Episcopal Press. **1834.** [B. Curtis Brown, Printer.] $7\frac{1}{4} \times 4\frac{1}{2}$ inches.

Bound in red, straight-grained morocco, with gold rolled border, and narrow inner border, blind rolled; back broken into two small, and one large, gold tooled panels, at foot the same roll used in border of the preceding; violet end-papers.

This seems to be the work of C. Brown, who bound for the Protestant Episcopal Press in 1827.

LEVIN TURNER,

New York, 1827 – 1828

50 **The Talisman for mdcccxxviii.**

Elam Bliss, Broadway, New-York.

1827. [J. Seymour, Printer.] Frontispiece and plates engraved by Peter Maverick, V. Balch, G. B. Ellis, A. B. Durand, and G. W. Hatch. $5\frac{5}{8} \times 3\frac{3}{8}$ inches.

Bound in dark blue calf, with gold rolled border, like that used by Wilson & Nichols in No. 46, and which is found again in No. 94; center panel entirely covered by a single blind stamp, the same as that used by Megarey in Nos. 44 and 45: back gold and blind rolled, title in center; old blue end-papers.

From the preface of *The Talisman* for the next year, which is quoted in the following number, and from certain resemblances, it seems reasonable to ascribe the bindings of both volumes to Turner.

The Talisman was edited by William Cullen Bryant, Verplanck and Sands, under the pseudonym of Francis Herbert. In this first annual volume, we are told, in explanation of the title, that "the book was printed with virgin types; the type-setters were all born under the planet Mercury; the burines of the engravers have moved under benignant stellar aspects; and my publisher has the most auspicious and fortunate name that can be found in the whole Directory [Bliss]. The paper was sized with strict observation of the planetary hour, when Jupiter and Mars were in conjunction in Libra, in the seventh house of heaven, whilst Venus lorded the ascendant,

culminating from the very ridge of the planetary house."

This binding is reproduced in *American Bookbindings in the Library of Henry W. Poor.*

51 **The Talisman for mdcccxxix** Elam Bliss, Broadway, New-York. **1828.** [J. Seymour, Printer.] Frontispiece and plates engraved by A. B. Durand, G. W. Hatch, G. B. Ellis, and Peter Maverick.

$5\frac{3}{4} \times 3\frac{5}{8}$ inches.

Bound in light brown calf, with gold rolled border, and very narrow inner blind border; back in gold tooled panels; marbled end-papers.

From the following extract from the preface it may be inferred that Turner was the binder of *The Talisman* for both years, especially as the present volume has on the inside of its cover the gold roll used on the preceding.

"I have entered with interest into the minutest arrangements made by my bookseller for printing and embellishing this volume; and when, in addition to those already mentioned, he promised me DONALDSON'S paper and TURNER'S binding, I was satisfied that the mechanical execution of the work would be every thing that I could expect. I therefore send forth to the world this Second Talisman. Private information has justified

me in my claim of mystic efficacy for the first. This has been prepared under the same auspices and with the same ceremonies; nor can I doubt that it will possess the same virtues with its predecessor."

The name of Levin Turner, bookbinder, appears in the New York Directory for 1828.

ARCHIBALD E. MILLER

Charleston, S. C., 1818 - 1827

52 **Charleston City Council**

Digest of the Ordinances of the City Council of Charleston, from the year 1783 to July, 1818 . . . Charleston . . . Archibald E. Miller, Printer. July 15, **1818.** $8\frac{3}{4} \times 5\frac{1}{4}$ inches.

Bound in red skiver, with conventional gold rolled border, and name of owner in gold letters, lengthwise on upper cover; marbled end-papers. From the similarity of the bindings of the three books which bear Miller's imprint we are led to suppose that they are the work of the same binder, who was probably Miller himself.

53 ——— The same as No. 52, with another bound in, bringing the ordinances down to **1823.** The latter is also printed by Archibald E. Miller.

Bound in crimson morocco, with a graceful rolled border of grape-vines in gold (see also Nos. 54 and 91); back gold rolled; marbled end-papers.

54 **[Turnbull, Robert James]**
The Crisis: or, Essays on the Usurpation of the Federal Government. By Brutus. Charleston: Printed by A. E. Miller, **1827.** $8\frac{3}{4}$x$5\frac{1}{4}$ inches.

Bound in dark brown calf, with the same rolled border as the preceding, but with the addition of fillets and a center panel, with small tools in the corners; back elaborately tooled in gold; terra-cotta end-papers.

WILLIAM SEYMOUR
Albany, N. Y., 1820(?)

55 **Trumbull, John**
The Poetical Works of John Trumbull... Hartford: Printed for Samuel G. Goodrich, by Lincoln & Stone. **1820.** Two volumes in one, with portrait, engraved title-pages and plates engraved by P. Maverick, Durand & Co., and others.
9 x $5\frac{5}{8}$ inches.

Bound in brown calf, with wide gold and narrow blind rolled borders, both resembling

those used by Megarey; a center panel is formed by a painted band, within blind lines and blind tooled corner pieces; within the panel a lozenge is formed by painted bands and blind rolls; back with broad raised bands, and elaborately gold tooled and rolled compartments; title in center; marbled end-papers, and binder's ticket with inscription within a wreath, as follows: "Wm. Seymour Fancy & Blank Book Binder Albany."

H. DE SILVER

Philadelphia, 1823–1826

56 **Autograph Album. 1823**

$9\frac{3}{4} \times 7\frac{3}{4}$ inches.

Bound in dark green, straight-grained morocco, with a gold roll of detached flowers, open dots and ornaments, within which is a blind roll of minute flowers. A lozenge, formed in the center by two narrow gold and two blind rolls, with small gold tooled flowers at the corners, contains the name of the owner in gold, "Miss Mary F. Donnell." The back is gold rolled and tooled and has a label of red morocco, with the word "Album," and the date, "1823." Marbled end-papers, and binder's ticket as follows: "Bound by H. De Silver No. 110 Walnut Street, Philad^{a}."

Much of the skill of the binders of the early eighteenth century was exercised in the coverings of these tokens of friendship which

all young ladies of well regulated up-bringing seem to have owned.

57 [O'Keefe, John]
Lopez & Wemyss' edition. The Acting American Theater. Wild Oats, with a Portrait of Mr. Francis, (Father of the American Stage,) as Sir George Thunder . . . Published by A. R. Poole, Chestnut Street, for the Proprietors, and to be had of all the principal booksellers in the United States. Price, 37½ cents. [Philadelphia] J. R. M. Bicking, Printer, —1826. Portrait engraved by J. B. Longacre.
$7\frac{1}{4} \times 4\frac{3}{8}$ inches.

Bound in citron calf, with same gold and blind rolled borders as the preceding; back ornamented with fillets, rolls and small tools in gold, title in center; marbled end-papers. There is no binder's ticket, but the combined use of the two unusual rolls makes it probable that this also is the work of De Silver.

D. W. GIHON
Philadelphia, 1839

58 **Hymns of Zion** with Appropriate Music . . . By an Evangelist. Phil-

adelphia: Thomas, Cowperthwait & Co. **1839.** [Printed on yellow paper.] $6\frac{1}{4} \times 4\frac{1}{4}$ inches.

Bound in black, straight-grained morocco, with gold rolled border and large gold stamp in the center, consisting of a rectangle with the title, surmounted by a cross surrounded by rays, reproducing a gold design on the fly-leaf made to contain the owner's name; back broken into panels formed by gouges and small tools; yellow end-papers, and binder's ticket as follows: "D. W. Gihon, Book Binder, S. W. cor. of George & Swanwick St."

GEORGE COLMAN

Portland, Maine, 1832(?)

59 **Bryant, William Cullen**

Poems. New-York: Published by E. Bliss, **1832.** $7\frac{1}{4} \times 4\frac{1}{2}$ inches.

Bound in red morocco, with gold rolled and filleted border, and small gold tools at the corners; back decorated by a roll extending lengthwise, with panels at top and bottom, formed by fillets and gouges, bearing the title and the inscription "Mrs. J. S. Little, from Wm. Paine"; marbled end-papers. The binder's ticket reads: "Bound by Geo. Colman, Portland."

BINDINGS ORNAMENTED BY ROLLED BORDERS

A LARGE number of early bindings have their sides decorated with more or less elaborate, rolled borders, with little further adornment, except upon the backs of the books, which are sometimes very ornate. This manner seems to have attained its highest degree of excellence in the twenties and thirties of the nineteenth century.

60 **[Bentley, William]**
A Collection of Psalms and Hymns for Public Worship. Boston: Printed by Rowe & Hooper. **1814.** Third edition. $5\frac{1}{4} \times 3$ inches.

Bound in red morocco, with gold rolled border almost identical with that used by Megarey in 1821 (see No. 45), small blind tools in the corners, and large gold tools used twice in the center; back broken into compartments and gold tooled; marbled end-papers and goffered edges.

61 **Buckminster, Joseph Stevens**
Sermons . . . Boston: Printed by John Eliot, No. 5, Court Street.

1814. First edition, with portrait engraved by D. Edwin.

$9\frac{3}{4} \times 6\frac{3}{8}$ inches.

Bound in light green, straight-grained morocco, with three narrow rolled borders of delicate design, one blind between two gold. At the corners are Roger Payne tools, used twice in each corner, giving a graceful effect; back divided by gold fillets, dotted lines and small meander roll, into compartments decorated in the manner of Roger Payne; marbled end-papers.

62 **The Mirror of the Graces;** or, The English Lady's Costume . . . By a Lady of Distinction . . . New-York: Published by I. Riley . . . L. Deare, Print. N. Brunswick. **1815.** Colored engravings. $5\frac{7}{8} \times 3\frac{5}{8}$ inches.

Bound in citron morocco, with narrow gold rolled border; back gold rolled and tooled; marbled end-papers and edges; "Directions to the Binder to place the Plates," on verso of title-page.

63 **Thomson, James**

The Seasons... New York: Printed for Richard Scott, and Forbes & Co., . . . **1816.** Four plates engraved by Roberts. $5\frac{3}{8} \times 3\frac{1}{2}$ inches.

Bound in crimson roan, with gold rolled border of minute flowers and leaves; back gold rolled and tooled, with title in center; marbled end-papers and yellow edges.

64 **Bennett, John**
Letters to a Young Lady . . . Philadelphia: Published by Anthony Finley . . . William Fry, Printer. **1818.** $5\frac{1}{2} \times 3\frac{1}{8}$ inches.

Bound in dark brown calf, with border formed by gold band and two gold and two narrow blind rolls, with figures formed by gouges at the corners; back gold rolled and tooled; marbled end-papers and edges.

65 **Key to the First Chart** of the Masonic Mirror . . . Philadelphia: Published by H. Parmele. J. Maxwell, Printer. **1819.** Frontispiece engraved by A. Anderson.
$5\frac{7}{8} \times 3\frac{5}{8}$ inches.

Bound in dark red morocco, with minute gold rolled border; back decorated with masonic emblems in gold.

Copy "presented by the author to his Excellency De Witt Clinton," with the latter's book-plate engraved by Maverick.

66 **Harris, Thaddeus Mason**
Hymns for the Lord's Supper . . . Boston: Printed by Sewell Phelps, No. 5, Court Street. **1820.**
$5\frac{3}{4} \times 3\frac{5}{8}$ inches.

Bound in dark blue, straight-grained morocco, bordered by gold fillets, a very narrow gold roll and a slightly wider blind roll. The gold roll is the same as one used in No. 61, and the back is very similar, making it probable that Phelps, who succeeded to the same address as John Eliot, came into possession of his tools, or employed the same binder, whose work is unusual and some of the best of this period; purple end-papers.

67 **Autograph Album.** About **1823.**
$8 \times 6\frac{1}{2}$ inches.

Bound in red, straight-grained morocco, with wide gold rolled border of bold design, and narrow blind rolled inner border, which is repeated in gold four times on the back and on the inside of the cover. (This is the palmette roll used repeatedly by Megarey, who is also suggested by the general design of the back and the quality of the morocco.) Back otherwise rolled and figure formed by small tools repeated in two compartments on a dotted ground, title in center; bright green end-papers.

68 [**Furman, Garrit Maspeth**]
Rural Hours . . . [Maspeth, **1824.**]
Title-page and plates designed by G. Furman, engraved by A. B. Durand. 8 x 5 inches.

Bound in blue, straight-grained morocco, with gold rolled border, and blind rolled inner border of same design; back in gold tooled and *pointillé* panels; marbled end-papers.

The author's copy, with his autograph at the end of the volume.

69 [**Hymn-Book.** Title-page wanting. Preface date, **1825.**]
$7\frac{1}{8} \times 4\frac{3}{8}$ inches.

Bound in dark blue morocco, with wide gold and narrow blind rolled borders, resembling two used by Champley and Megarey of New York; back gold rolled and tooled; marbled end-papers.

70 **Bible**
The Self Interpreting Bible, with an Evangelical Commentary by the late Revd. John Brown . . . Brown's Splendid Bible. **1826.** Frontispiece, engraved title-page and plates.
$18 \times 11\frac{1}{4}$ inches.

Bound in Russia leather, with gold rolled palmette border, and names of owners in gold

in center of upper cover, "Joseph & Margaret Perego"; back in compartments elaborately gold rolled and tooled; marbled end-papers.

71 **Quotations from the British** Poets . . . Philadelphia: R. W. Pomeroy . . . **1826.** Frontispiece engraved by Longacre.

$5\frac{3}{8} \times 3\frac{3}{8}$ inches.

Bound in light brown calf, with wide gold rolled border, within which are three dotted lines, with small tools at the corners; back in gold tooled compartments; marbled end-papers and edges.

72 **A Selection of Hymns and** Psalms . . . Boston: Stereotyped at the Boston Type and Stereotype Foundry—late T. H. Carter & Co. **1826.** $6 \times 3\frac{3}{4}$ inches.

Bound in brown calf, with narrow gold rolled border; back gold rolled; marbled end-papers. Owner's name, "J. H. Thayer," lengthwise in center of upper cover, in gold.

73 **[Halleck, Fitz-Greene]** Alnwick Castle, with other Poems. New-York: Published by G. & C.

Carvill . . . Elliott & Palmer, Printers. **1827.** First edition. $8\frac{1}{4} \times 5\frac{1}{4}$ inches.

Bound in brown calf, with two blind rolled borders; the outer border, which is a roll much used by Megarey, Champley and others, is outlined by gold and painted bands, with small flowers gold tooled at the corners; back with painted raised bands, outlined by fillets; marbled end-papers and edges.

74 **Autograph Album.** About **1828.** $9 \times 7\frac{1}{4}$ inches.

Bound in old blue calf, with gold rolled border representing a grape-vine similar to that used by Champley on the inside of the cover of No. 37, but not the same as that used on Nos. 53, 54, 83, and 91; a center panel is formed by a series of blind rolls, giving an elaborate effect; back gold tooled with the Tudor rose in manner similar to No. 46, bound by Wilson & Nichols, which, together with the use of the grape-vine roll, makes it probable that this was done in New York; marbled end-papers, and red leather ex-libris of "A. M. Hall."

75 **The Picture of New-York,** and Stranger's Guide . . . New-York: Published by A. T. Goodrich . . . [**1828**]. Frontispiece, plates and

map engraved by J. Yeager and others. $5\frac{7}{8} \times 3\frac{3}{4}$ inches.

Bound in red, straight-grained morocco, with very narrow gold and blind rolled borders; back gold rolled and tooled, title in center.

76 **Pollok, Robert**
The Course of Time . . . Published by Crocker and Brewster, Boston . . . Stereotyped at the Boston Type and Stereotype Foundry. **1828.** Third American, from the third Edinburgh edition. Portrait.
$6\frac{3}{4} \times 4\frac{1}{8}$ inches.

Bound in red, straight-grained morocco, with gold rolled border and fillets, slightly tooled at the corners; back in gold tooled panels; marbled end-papers and goffered edges.

77 **The Token,** a Christmas and New Year's Present. Published by S. G. Goodrich, Boston . . . **1828.** [Isaac R. Butts & Co.—Printers.] Frontispiece, engraved title, and plates, engraved by Thomas Kelly, John Cheney, V. Balch, G. B. Ellis, William Hoogland and C. Toppan.
$6\frac{1}{4} \times 4$ inches.

Bound in dark green calf, with gold rolled border, and inner blind rolled border of intersecting bands, back divided by broad gold tooled raised bands into compartments, elaborately gold tooled; light blue end-papers.

This is the first of those annual volumes, the plan of which was suggested to Mr. Goodrich, he says "by the beautiful volumes, which appear annually in London under the general title of Souvenirs." All of the contributions and illustrations were the work of American authors and engravers, and the encouragement that the publisher gave to young authors, among whom was Nathaniel Hawthorne, became proverbial.

"In the literary department," says Mr. Goodrich, in his preface, of the English Souvenirs, "they are, with some exceptions, light and trifling. Among the engravings, however, are many of the most exquisite specimens that the art has produced. If, in respect to the embellishments, the Token is found inferior to the English Souvenirs, the Publisher hopes that this disadvantage may be compensated, in some degree, by the higher interest in the literary contents of the volume; at all events, as many of the embellishments relate to American history, scenery, and manners, he trusts that the work may find favor with those, who would encourage every attempt to explore our native mines, and draw from them the treasures of poetry and romance."

78 **Autograph Album.**
Album. New York. **1829**. Title-page engraved by V. Balch.
8 x 6½ inches.

Bound in crimson, straight-grained morocco, with wide gold border of startling design, and inner border, blind rolled; owner's initials on upper cover in gold, "W. H. S."; the blind roll is repeated in gold on the back, which is also decorated with fillets, and a very wide roll; yellow end-papers.

79 **Buckminster, Joseph Stevens**
Sermons . . . Boston. Published by Carter and Hendee . . . **1829**. [Examiner Press.] 8⅝ x 5⅝ inches.

Bound in bright green calf, with gold rolled border and inner blind border (the same as the gold roll used in No. 77); back in gold tooled panels, with gold roll at foot; marbled end-papers.

80 **Table of the Post Offices in the** United States . . . Washington: Printed by Duff Green. **1831**.
7 x 4¼ inches.

Bound in light brown calf, with gold and blind rolled borders, of design used in the roll on the back of No. 79, and again on the inside of No. 81; a center panel is formed by narrow blind and gold rolls, the latter be-

ing the same interlacing design as that used blind in No. 77, with gold fleurons at the corners; back with gold tooled panels, rolls and painted bands; marbled end-papers.

The resemblance to the three Boston volumes (Nos. 77, 79, and 81), which seem to be the work of the same binder, suggests that this also was done by him; but it is probably a coincidence, due to the repetition of the same designs by the tool makers.

Chief Justice Taney's copy, with his name lengthwise in the center panel, "Hon. Roger B. Taney, Attorney General."

81 **The American Almanac** and Repository of useful Knowledge, for the year 1833. Boston: Published by Gray and Bowen; and Carter, Hendee, and Co. . . . [**1832.**]

$7\frac{1}{2} \times 4\frac{5}{8}$ inches.

Bound in red, straight-grained morocco, with gold rolled border, and narrower inner border, blind rolled; back divided by broad raised bands, gold tooled, into compartments, three of which contain gold tooled panels; marbled end-papers. The broad gold roll is the same as that used in No. 77, and again, blind, in No. 79, making it seem possible that the three are the work of the same binder.

82 **Flora's Dictionary.** [Privately printed "In the Month of Fruits and the City of Roses."]

$9\frac{1}{4} \times 7\frac{3}{4}$ inches.

Bound in purple calf, with double gold rolled border like that used singly by Megarey in No. 43, and inner gold border like that used on No. 89; within is another border, blind rolled, and a blind band, with small blind tools at the corners; back gold tooled; bright green end-papers.

83 **Flora's Dictionary.** Baltimore, **1832.** $10 \times 8\frac{1}{4}$ inches.

Bound in olive, straight-grained morocco, with broad blind and gold rolled borders, and two narrow inner borders, blind rolled; one of the last is in the grape-vine design seen in Nos. 53, 54, and 91; back in gold tooled panels; on the insides of the covers is a portion of the gold roll used by Champley in Nos. 36 and 37; bright blue end-papers.

84 **Jenks, Benjamin**

Prayers and Offices of Devotion . . . Stereotyped by A. Chandler. New-York: Published by Swords, Stanford, & Co. . . . **1832.** $6 \times 3\frac{3}{4}$ inches.

Bound in reddish brown morocco, with gold rolled border of bold design; back dec-

orated with the same border and small detached flowers, outlined in gold; marbled end-papers.

85 **Bedell, Gregory Townsend,** Translator.
The Basket of Flowers . . . Philadelphia: Published by French and Perkins . . . **1833.** Frontispiece by Longacre, and woodcuts.
6 x $3\frac{7}{8}$ inches.

Bound in purple calf, with gold and blind rolled borders, formed by series of short straight lines intersecting at right angles; back gold tooled; marbled end-papers.

86 **Tappan, William Bingham**
The Poems of William B. Tappan. Philadelphia: Henry Perkins . . . **1834.** [I. Ashmead & Co., Printers.] $6\frac{1}{4}$ x $3\frac{3}{4}$ inches.

Bound in dark blue calf, with gold rolled border, within which is a panel formed by fillets and two narrow blind rolls; at the corners are large gold tools of a design similar to the gold roll, and these are repeated, reversed, at the sides; in the center the name of the owner lengthwise in gold "Mary Ann Miller." The gold roll is repeated in full or in part on the top and bottom and two raised

bands of the back, and on the insides and the edges of the cover; two compartments of the back are gold tooled, and the title is in the center; marbled end-papers imitating peacock feathers.

87 **Bible**

The English Version of the Polyglot Bible . . . Stereotyped by L. Johnson. Philadelphia: Published by Desilver, Thomas, & Co. . . . **1835.** Frontispieces and title vignettes engraved by G. B. Ellis.

$5\frac{7}{8} \times 3\frac{5}{8}$ inches.

Bound in maroon Turkey morocco, with gold rolled border, and inner blind border of fillets, with large device blind stamped at the corners, and the emblem of the Trinity stamped in gold in the center; back decorated with a band of all-over ornament; pink end-papers.

88 **Knowles, James Sheridan**

Select Dramatic Works . . . Baltimore: Edward J. Coale & Co. **1835.** Frontispiece (portrait of Fanny Kemble). $6 \times 3\frac{3}{4}$ inches.

Bound in green Turkey morocco, with gold rolled border of a palmette design, and an inner blind roll, like that used in No. 81, but narrower; back gold rolled at top and

bottom, and broken into panels, within which are gold figures formed by small tools; yellow, watered end-papers.

89 **Butler, Charles**

The American Gentleman . . . Philadelphia: Hogan & Thompson. **1836.** Frontispiece engraved by J. I. Pease, engraved title-page. $5\frac{1}{2} \times 3\frac{1}{2}$ inches.

Bound in red, straight-grained morocco, with narrow gold rolled border, and inner blind rolled border of the same design as that used in gold and blind on No. 85; back gold tooled in colonial design; yellow end-papers.

90 **Wesley, John, & others**

A Collection of Hymns for the Use of the Methodist Episcopal Church . . . New York: Published by B. Waugh and T. Mason, for the Methodist Episcopal Church . . . J. Collard, Printer. **1836.** [Stereotyped by Henry W. Rees.] $4 \times 2\frac{1}{2}$ inches.

Bound in dark red, straight-grained morocco, with narrow gold rolled border, and name of owner lengthwise in gold in the center, "Lucy H. Bigelow"; back gold rolled and tooled, with title in center; marbled end-papers and edges.

91 **Sigourney, Lydia Huntley**
Letters to Young Ladies . . . New-York. Harper & Brothers . . . **1837.** Third edition. $7\frac{1}{4} \times 4\frac{1}{2}$ inches.

Bound in light brown calf, with blind filleted and tooled border; a center panel is formed by a repeat of the outer border in gold and a gold grape-vine roll, within which is a line of small blind circles; a simple back with wide, raised bands, gold tooled; yellow end-papers, covered with small brown figures; at the foot of the upper cover the owner's name in gold, "Ann Hall."

Presentation copy, with author's autograph.

ROLLED BORDERS AND CORNER PIECES

A VARIATION of the rolled border, which seems to have been little used outside of New York, where it was popular with some of the best binders. The most elaborate bindings which are shown here, by Champley, Megarey, and Brown, will be seen to be in this manner.

92 **Anderson, Andrew**
An Inaugural Dissertation on the Eupatorium Perfoliatum of Linnaeus . . . New York: Printed by C. S. Van Winkle . . . **1813.**
$8\frac{3}{4} \times 5\frac{3}{8}$ inches.

Bound in diced calf, with gold rolled border, interrupted at the corners by gold tooled squares; narrow inner border blind tooled; back gold rolled and tooled; marbled end-papers.

An early and simple example of this manner of binding.

93 **[Irving, Washington]**
A History of New York . . . by Diedrich Knickerbocker . . . Phila-

delphia: Published by M. Thomas. J. Maxwell, Printer. **1819.** Two volumes. Third edition, with frontispieces by W. Finden.

$7\frac{1}{4} \times 4\frac{3}{5}$ inches.

Bound in calf, with border formed by narrow gold and blind rolls, interrupted at the corners by squares slightly gold tooled; within this border the blind roll is repeated in gold and there is a blind meander roll; gold sprigs at the corners; back divided by rolls and fillets into compartments containing single gold tools; title in center; marbled end-papers.

Probably a crude attempt in Philadelphia to ornament in the manner successfully employed by Megarey on his Prayer-Books of the same year; the principal gold roll is one used often by Megarey.

94 **Autograph Album.** Probably bound in New York about **1828.**

$9\frac{5}{8} \times 7\frac{7}{8}$ inches.

Bound in blue, straight-grained morocco, with gold rolled border, interrupted at the corners by gold tooled squares. The gold roll is repeated on the inside of the cover and at the top and bottom of the back (which is also elaborately gold tooled), and is the same used doubly by Wilson and Nichols in No. 46. The corners of the cover within the border are decorated with a combination of blind tools, and the center is filled with two

six-sided figures formed by fillets and blind rolls interlacing and making a lozenge, which holds the owner's name, "Miss Hall," in gold; at four corners are small flowers, tooled in gold; marbled end-papers.

95 **Autograph Album.** Probably bound in New York about **1832**.
$10\frac{1}{4} \times 8\frac{1}{4}$ inches.

Bound in crimson, straight-grained morocco, with double gold rolled border, interrupted at the corners by gold tooled squares; narrow gold inner border of interlacement design; back with two narrow rolls often repeated, fillets, and two small panels gold tooled; title in center; owner's name in center of upper cover; blue end-papers. The principal gold roll seems to be the same as that used by Champley in Nos. 36 and 37 with one edge cut off.

BINDINGS ORNAMENTED BY FILLETS

A LARGE class of bindings depend for their decoration upon the use of fillets, either alone, or in combination with tools, varying from some of the simplest to some of the most elaborate examples. A favorite use of the fillet in America was its introduction in outlining panels, broken at the corners by tools, in the manner of Lewis and his followers in England.

96 **Macomb, Alexander**

A Treatise on Martial Law, and Courts-Martial; as practised in the United States of America . . . Charleston, (S. C.) Printed and published, for the Author, by J. Hoff . . . **1809.** $8\frac{1}{4} \times 5\frac{1}{2}$ inches.

Bound in red, straight-grained morocco, with single fillets on sides, and the back ornamented with rolls, fillets, a cannon, and other decoration in gold. The upper cover bears the inscription in gold, "Major General Samuel Smith from the Author Major Macomb." Probably an early example of binding in the South.

97 **Prayer-Book**

Livre contenant les Prieres publiques . . . Pour l'Usage de l'Église Protestante Françoise du Saint-Esprit à la Nouvelle-York. A la Nouvelle-York: De l'Imprimerie de Robert Wilson, **1803.** $8\frac{1}{2}$ x 5 inches.

Bound in crimson, straight-grained morocco, decorated with single fillets; center panel with narrow, gold rolled border, inclosing the owner's name and date of binding: "John D. Wolfe. **1817**"; marbled end-papers and edges.

98 **Belknap, Jeremy**

Sacred Poetry . . . Boston: Published by Thomas Wells . . . Lincoln & Edmands, Printers. **1820.** 6 x $3\frac{3}{4}$ inches.

Bound in red morocco, bordered by single fillets, with name of owner, "R. Waterston," in gold lengthwise in center; back with fillets, gold stars and small tools; name of author on central raised band; marbled end-papers.

99 **Thacher, Samuel Cooper**

Sermons . . . Boston: Published by Wells and Lilly. **1824.** First edition. $8\frac{1}{2}$ x $5\frac{1}{4}$ inches.

Bound in purple calf, bordered by single gold lines; back divided by broad gold tooled bands into compartments containing gold tooled panels; marbled end-papers and edges.

100 **The Atlantic Souvenir;** a Christmas and New Year's Offering. **1828.** Philadelphia: Carey, Lea & Carey. "Presentation plate," engravings by Durand, Longacre, Ellis, Kearny, and Maverick, and lithograph by Pendleton.

$5\frac{3}{4} \times 3\frac{1}{2}$ inches.

Bound in dark blue morocco, with narrow gold rolled border of interlacement design, and center panel formed by gold fillets broken at the corners by a combination of three gold tools; back ornamented with a wide gold roll; lining of old-rose watered silk.

This is the third annual volume of the "*Atlantic Souvenir.*"

101 **Prayer-Book**

The Book of Common Prayer . . . Stereotyped by D. & G. Bruce, New-York. New-York: Published by Caleb Bartlett. **1830.**

$6\frac{1}{8} \times 3\frac{3}{4}$ inches.

Bound in dark red straight-grained morocco,

with border formed by two gold lines, broken at the corners by gold tools in the manner used in England by Charles Lewis and his followers; name of owner, with date of binding, "M. B. Baury. 1832." in gold in center; back in compartments elaborately gold tooled; marbled end-papers.

102 **Eaton, B. A.**

The Minstrel and other Poems . . . Boston: Russell, Odiorne, and Company. **1833.** $5\frac{7}{8} \times 3\frac{3}{4}$ inches.

Bound in maroon morocco, with straight and curved interlacing bands, formed by gold lines, and gold fleurons, not unlike a Grolier binding, and greatly resembling some of the volumes bound for Henry II; in the oval formed at the center is a gold harp; back gold rolled in corresponding design, with title lengthwise in center; marbled end-papers.

Mr. Andrews writes of this volume that it is "at least an approach to the bindings which the collector accepts and places on his shelves, because they are examples, if not elaborate ones, of book-binding practised as an Art, and not as a Trade. The design . . . is surprisingly Aldine in character, and cleanly tooled."

The binding is reproduced in his *Bibliopegy in the United States*.

103 **The Religious Souvenir** . . . for mdcccxxxiv. Edited by G. T. Bedell. Philadelphia: Published by Key & Biddle. **1834.** [Printed by T. K. Collins & Co.] Frontispiece and title-page engraved by Ellis, and engravings by Tucker, Neagle, Longacre, Smillie and Lawson.

$6\frac{1}{4} \times 3\frac{7}{8}$ inches.

Bound in crimson morocco, with blind rolled and filleted border and blind tooled at the corners; a center panel is formed by single gold lines broken at the corners by small gold tools; an unusual back ornamented with gold scrolls, within which are the title and imprint; yellow end-papers.

104 **Bible**

The English Version of the Polyglot Bible . . . Stereotyped by L. Johnson. Philadelphia: Published by Desilver, Thomas, & Co. . . . **1835.** Frontispieces and title vignette engraved by G. B. Ellis. $5\frac{7}{8} \times 3\frac{1}{2}$ inches.

Bound in maroon Turkey morocco, with border of four gold lines, broken at the corners by gold tools and gouges which give a curving effect to the whole border; name of the owner, "Sarah J. Bigelow," lengthwise in gold on upper cover; back in compartments gold

stamped, with small blind tools at the centers; light gray end-papers. The leather is of the same color and quality as that used upon another copy of the same work, No. 87.

105 **Sigourney, Lydia Huntley**
Letters to Young Ladies . . . New-York: Harper & Brothers . . . **1837.** Third edition.
$7\frac{1}{4}$ x $4\frac{3}{8}$ inches.

Bound in bright cherry calf, with panel formed by groups of three blind and three gold lines, connected at the corners by single gold lines. Between the two groups is a broad band of gold; back with broad raised bands blind tooled, and two gold tooled panels, title in center; yellow end-papers covered with small brown figures, a slight variation of the pattern of No. 91, another copy of the same work. The narrow roll on the edges and the inside of the covers is identical in the two volumes.

106 **The Gift:** a Christmas and New Year's Present for **1839.** Edited by Miss Leslie. Philadelphia: E. L. Carey & A. Hart. [C. Sherman and Co., Printers.] Frontispiece and plates engraved by John Cheney, J. B. Forrest, J. I. Pease, A. W.

Graham, R. W. Dodson, A. Lawson and W. E. Tucker. $7\frac{1}{2} \times 4\frac{5}{8}$ inches.

Bound in light brown morocco, with border of blind fillets and small flowers at the corners; a center panel is formed by a blind roll, within gold fillets, decorated at the corners by gold tools; back in gold tooled panels; yellow end-papers.

107 **Crashaw, Richard**

Steps to the Temple . . . London, Printed for Humphrey Moſeley, and are to be ſold at his Shop at the Princes Armes in St. Pauls Churchyard. **1648.** Second edition, with title-page engraved by Thomas Cross. $5\frac{7}{8} \times 3\frac{1}{2}$ inches.

Bound in red Turkey morocco, with double border of fillets, connected at the corners by single lines; back in filleted panels; marbled end-papers.

George T. Strong's copy, with his autograph and the date, "1844," on the title-page. Probably bound in New York at about that date.

108 **Crashaw, Richard**

Carmen Deo Nostro, Te Decet Hymnus, Sacred Poems . . . At Paris, By Peter Targa, Printer to the Archbishope of Paris, in S. Vic-

tors ſtreete at the golden ſonne. **1652.** First edition, with illustrations engraved by Crashaw and others. $6\frac{1}{2} \times 4\frac{1}{4}$ inches.

Bound in red Turkey morocco, with border of fillets and central panel formed by gold tools; back in gold tooled compartments; marbled end-papers.

George T. Strong's copy, with his autograph and the date, "**1844**," on the title-page. Probably bound for Mr. Strong at about that time.

109 **Habington, William**

Caſtara . . . London: Printed by T. Cotes, for Will Cooke: and are to be ſold at his Shop neere Fernivals-Inne Gate in Holburne. **1640.** Third edition, with title-page engraved by William Marshall. $5\frac{1}{2} \times 3\frac{1}{8}$ inches.

Bound in red Turkey morocco, with border of gold and blind fillets, and slightly blind tooled at the corners; lozenge in the center formed by double gold lines; back in filleted panels; yellow end-papers.

George T. Strong's copy. The resemblance of the leather, the gold roll on the inside of the covers, and the general workmanship show that the present volume and Nos. 107 and 108 were probably bound for Mr. Strong by the same binder and at the same time—about 1844.

STAMPED BINDINGS

STAMPED bindings were not used to any extent in America until the second quarter of the nineteenth century, when they became particularly popular for the annual "gift books" of which this period was prolific. "It is not intended . . . ," says Mr. Andrews, "to convey the impression, that a stamped binding is entirely devoid of artistic quality. In the production of a stamped binding, taste in design, as well as a high degree of mechanical skill and accuracy, may be displayed."

110 **Arabian Nights**

The Arabian Nights Entertainments . . . Philadelphia: R. W. Pomeroy . . . **1826.** Six volumes, with title-pages and plates engraved by G. B. Ellis, F. Kearny, J. W. Steel, and J. Nesmith. $6\frac{5}{8}$ x 4 inches.

Bound in light brown calf, with narrow gold rolled border and large cathedral stamp, filling the entire covers; back in gold tooled compartments, and gold rolled at head and foot; marbled end-papers. The blind roll on the insides of the covers, and the gold rolls of the edges, borders, and back, were all used by Megarey in New York at about this period, and the books greatly resemble some of his work.

111 **Bible**

The English Version of the Polyglot Bible . . . Stereotyped by L. Johnson. Philadelphia: Published by Desilver, Jr. & Thomas . . . **1834.** Frontispiece and title vignette engraved by G. B. Ellis.

$5\frac{3}{4} \times 3\frac{1}{2}$ inches.

Bound in green Turkey morocco with blind rolled and filleted border, and center panel, consisting of straight and curved lines and floral ornaments all in gold; back gold and blind rolled; yellow end-papers.

112 **Prayer-Book**

The Book of Common Prayer . . . Stereotyped by D. & G. Bruce, New-York. New-York: R. Bartlett & S. Raynor . . . **1834.** Title-page engraved by Illman & Pilbrow.

$5\frac{1}{4} \times 3\frac{1}{2}$ inches.

Bound in red morocco, with center panel outlined by blind stamped frame, small gold tooled flowers at the center of each side of the panel; back ornamented with gold in an unusual fashion; cream colored end-papers.

113 **The Gift:** a Christmas and New Year's Present for **1836.** Edited by Miss Leslie. Philadelphia: E.

L. Carey & A. Hart. [C. Sherman & Co. Printers.] Frontispiece and plates engraved by J. Cheney, T. B. Welch, W. E. Tucker, G. B. Ellis, Oscar A. Lawson, A. W. Graham, and T. Illman. $6\frac{1}{4} \times 4$ inches.

Bound in red morocco, with sides entirely covered with large embossed design, consisting of floral border and inner framework surrounding an oval in the center, containing the American eagle, and the words "Gaskill, Binder"; back blind stamped with urn holding flowers and foliage, and lettered in gold; white end-papers, covered with small brown figures in same design as that used in Mrs. Sigourney's *Letters*. (Nos. 91 and 105.)

This is the first volume of *The Gift*, an annual of which the editor writes in the preface: "No expense, no pains have been spared in the endeavour to render it in every respect deserving the approbation of its purchasers." Of the frontispiece-portrait of Fanny Kemble, painted by Sully and engraved by John Cheney, Miss Leslie says that it is "a splendid demonstration of the beautiful union of the graphic arts, as they flourish on our side of the Atlantic, and is equally honorable to the taste and genius of the painter, and to the correct eye and exquisite skill of the engraver."

114 **The Magnolia. 1836.** Edited by Henry W. Herbert. New-York: Monson Bancroft . . . [Wm. Van Norden, Print.] Frontispiece, title, and engravings by A. B. Durand, J. W. Casilear, J. A. Rolph, T. Kelly, A. W. Graham, G. Parker, J. Smillie and J. E. F. Prud'homme.

$7\frac{7}{8} \times 5$ inches.

Bound in dark blue morocco, with covers decorated with large stamped design, consisting of a border of conventional vines and leaves with a gold magnolia in the center; back decorated in gold with an eagle holding in its beak a chain whose links extend the length of the back, some of them containing the lettering.

115 **The National Portrait Gallery** of Distinguished Americans. Conducted by James B. Longacre, Philadelphia: and James Herring, New York . . . Philadelphia, James B. Longacre. New York, James Herring. **1839.** Volume IV, with engraved title-page, and portraits by Longacre and others.

$8\frac{3}{4} \times 5\frac{1}{2}$ inches.

Bound in red morocco, embossed in manner similar to No. 113, but more elabor-

ately; of the medallion centerpiece, representing Aurora in her car, Mr. Andrews says that it links the volume "in a measure to the highly prized bindings said to have belonged to Demetrio Canevari, physician to Pope Urban VIII."

In their *Address* in this fourth volume of *The National Portrait Gallery*, the editors say: "The materials, both pictoral and literary . . . have been obtained at a cost of labor, time, and money, very far surpassing any calculation that could have been made at the inception of the work." Of the engraving of the portraits Mr. D. McN. Stauffer writes: "Longacre set the standard of engraving so high, that after employing the best engravers in this country, he was compelled to induce others to come from Europe especially for this purpose. He engraved a number of these himself and drew the originals for other engravers; and taken as a whole it was the best series of portraits engraved in the United States up to that time."

A similar binding on another copy of this work is reproduced in *Bibliopegy in the United States by W. L. Andrews.*

116 **The Gift:** a Christmas and New Year's Present for **1840.** Edited by Miss Leslie. Philadelphia: Carey & Hart. [C. Sherman and Co. Printers.] Frontispiece, engraved title-page and plates by John Che-

ney, J. B. Forrest, J. B. Danforth, A. Lawson, J. Andrews, and J. I. Pease. $7\frac{1}{2}$ x 5 inches.

Bound in dark blue, straight-grained morocco, with border of wide gold band and fillets; sides covered with large stamped design of flowers, fruits, birds, and animals; in the center is the bust of Sir Walter Scott, with laurel branches, a harp, trumpet, and sword; back decorated with pattern of intertwining flowers and leaves; all in gold.

117 **The Gift**: a Christmas and New Year's Present for **1842**. Philadelphia: Carey & Hart. [C. Sherman and Co., Printers.] Frontispiece and plates engraved by John Cheney, J. I. Pease, W. E. Turner, A. Lawson and J. B. Forrest. $7\frac{1}{2}$ x $4\frac{7}{8}$ inches.

Bound in cream-colored morocco, with gold band about the outside of the cover containing the name of the binder "S. Moore, Binder, Phila.," large center and corner pieces formed by a blind stamp on a gold ground; back decorated in similar fashion; yellow end-papers.

118 **Cowper, William, and Thomson, James**

The Works of Cowper and Thomson . . . Philadelphia: Grigg & Elliot . . . **1845.** [T. K. & P. S. Collins, Printers.] Frontispiece by Longacre. 9 x 6⅞ inches.

Bound in bright green calf, with border of blind band and fillet, and sides decorated with a large gold stamp of branches, crescents, and straight and curved lines, forming a frame for an oblong floral design in the center; back decorated in corresponding fashion; yellow end-papers.

119 **Prayer-Book.**

The Book of Common Prayer . . . Hartford, Ct. S. Andrus & Son. King & Baird, Printers, Philada. **1847.** Frontispiece and plate engraved by Balch, Stiles & Co. 6¼ x 4 inches.

Bound in light brown calf, with sides entirely covered with gold, and then blind stamped, leaving a small panel for the name in the center; back with three panels treated like the covers; light green end-papers.

120 **A Sketch of the Life** of Rev. John Collins . . . Cincinnati: Published by Swormstedt and Power . . . R. P. Thompson, Printer. **1849.** Portrait engraved by Jewett and Anderson. 6 x 4 inches.

Bound in crimson Turkey morocco, with border of gold fillets, and sides decorated with gold stamped frame-like design of delicate leaves and flowers, leaving an open space in the center; back in compartments, gold tooled; rose-colored end-papers. A gold roll on the insides of the covers is the same as that used by a Philadelphia binder in No. 89 and also like the narrow gold roll of No. 82.

121 **Pollok, Robert**
The Course of Time . . . New-York: C. Wells. [n.d.] Portrait engraved by T. S. Woodcock and title-page and plates engraved by Ellis and others.
$6\frac{3}{4} \times 4\frac{1}{4}$ inches.

Bound in black, straight-grained morocco, with large floral decoration surrounding a cartouche, stamped in the centers of the covers; back gold rolled and with two gold tooled panels; title in center; brown end-papers.

122 **The Rainbow 1847.** Edited by A. J. McDonald. Albany: A. L. Harrison. New-York, Bell and Gould, 1847. Title-page and plates engraved by James Duthie and F. B. Nichols. 8 x $5\frac{1}{8}$ inches.

Bound in cream-colored calf, stamped and colored to imitate a mosaic binding; on the back, at the head, "A. L. Harrison, Binder," below, "Patent stereographic binding"; end-papers stamped to imitate a doublure.

Of a volume of *The Rainbow* for the following year, bound in the same manner, but with different coloring, of which he gives a reproduction in his *Bibliopegy in the United States*, Mr. Andrews says: "We now come to an exhibition of Yankee ingenuity applied to bibliopegy, which might be described as book-cover decoration made easy. But the name bestowed upon the process by its shrewd inventor is *Patent Stereographic Binding*. The presumed advantage of the process was, I understand, the facility with which, by the application of different colors, to the compartments, mapped out by one and the self-same brass stamp, a surprising, and we may add a

startling variety of effects, could be produced. This parody upon the Art of bookbinding seems to have met with the disfavor it deserved."

123 **Events in Paris** during the 26, 27, 28 and 29 of July, 1830, by several eye Witnesses . . . Translated from the fourth Paris edition. Boston: Published by Carter and Hendee. Baltimore, Charles Carter. **1830.** [Printed by I. R. Butts, Boston.] 6 x 4 inches.

Bound in half calf. The leather and the marbled paper are divided into thirds, one blue, one white, and one red. On the upper cover is a calfskin label with the name of the owner, "E. Henderson Otis." The tricolor effect is carried out in the paper on which the book is printed, the first third being blue, the second, white, and the third, red—in the manner practised in France. The end-papers are different, and are in shades of blue, white, and red.

The owner of the book, whose name also appears in autograph on the title, was Eliza Henderson Otis, wife of the second Harrison Gray Otis. She was the first to celebrate Washington's birthday regularly, and finally induced the legislature to make it a legal holiday.

ORIGINAL BILLS OF VALENTINE NUTTER, BINDER

124 **Nutter, Valentine**

Receipted bill for binding four "Quarto Books" and "Putting 1 Par of Clasps upon a Bible," amounting to "£0-19-6," dated "New York Sept. 27 **1773.**"

Isaiah Thomas speaks of Nutter as a bookbinder and bookseller doing business in New York, opposite the Coffee-House Bridge, in 1774.

His advertisement appears in *The New York Journal,* October 19 and 26, 1775:

"Just published and are to be sold by Valentine Nutter, Book Binder, Opposite the Coffee House [a list of books follows] . . . as he continues to carry on the book binding business in all its branches, he hopes for the continuance of his former customers, and the public in general being determined to do his work as good and cheap as can be done in the city."

125 **Nutter, Valentine**

Account against Hugh Gaine for binding Chesterfield's Letters, **1775-76.**

The account runs from July 15, 1775, to June 5, 1776, during which time Nutter bound 250 "Setts of Chesterfield's Letters @ 1/6 p^r vol." To this is added "Amount of Account Rendred from the 3d Jan'y . . . as per Book£180 . . . 9—5
"Add Chesterfield to this... 74 — 14—0
£255 — 3—5.

"*Contra*

"By Cash and Sundries at Sundry Times£131 — 9 — 0
"Ballance Due to Nutter is 122 — 14 — 5
£255 — 3 —5.

"Note the above account was never settled with Mr. Gaine.
"New York 20th Feb'y, 1790.

"Valentine Nutter."

AMERICAN WORKS ON BOOKBINDING

126 **Hazen, Edward**

The Panorama of Professions and Trades; or Every Man's Book . . . Embellished with eighty-two Engravings. Philadelphia: Uriah Hunt & Son . . . [about **1836**]. 320 pp. Illustrations. $7\frac{1}{2}$ x 6 inches.

Pages 189–194: The Paper-maker and the Bookbinder.

This description of bookbinding is quoted in *Bibliopegy in the United States*, by Mr. Andrews, who says that it is, so far as he is aware, the first treatise on the subject printed in the United States, "and considering the backward state of the Art in America at the time it was written, it is noteworthy for the general knowledge of the subject it evinces."

127 **Nicholson, James Bartram**

A Manual of the Art of Bookbinding . . . Philadelphia: Henry Carey Baird. . . . **1856.** 318 pp. Illustra-

tions, plates representing styles of bindings and binders' tools, and samples of marbled papers.

$7\frac{3}{4} \times 5\frac{1}{8}$ inches.

Bound in black morocco, with wide border of interlacing bands formed by gold lines; small gold tools in the squares formed at the corners; back broken into panels, with the same gold tools at their centers; doubled with citron calf, with wide gold dentelle border, and outer border of red, gold rolled; marbled end-papers.

Mr. Nicholson's own copy, with his portrait, his autograph letter to Professor G. Allen, and a reproduction of his last binding inserted. It is preserved in a slip case made for it by Nicholson's son, John P. Nicholson.

James Bartram Nicholson was born in St. Louis in 1820. He was a descendant of John Nicholson, a gunsmith who made the first firelocks for the Pennsylvania committee of safety, and afterward made others for the Continental Congress. James was educated in Philadelphia, where he later set up a bindery, and became distinguished for his fine work. He was twice an unsuccessful candidate for Congress. Aside from his volume on bookbinding, which is the most exhaustive American treatise on the subject, he delivered numerous lectures and addresses.

128 **Du Bois, Henri Pène**

Historical Essay on the Art of Bookbinding . . . New York: Bradstreet Press. **1883.** 42 pp. $8\frac{1}{4} \times 5\frac{3}{4}$ inches.

129 **Hoe, Robert**

A Lecture on Bookbinding as a Fine Art delivered before the Grolier Club, February 26, 1885 . . . New York: Published by the Grolier Club **1886.** [3] ll., 36 pp., [1] l. 63 plates of facsimile. $10\frac{1}{4} \times 8\frac{1}{4}$ inches.

One of two hundred copies on Holland paper.

130 **Matthews, William**

Modern Bookbinding practically considered. A Lecture read before the Grolier Club of New-York, March 25, 1885, with Additions and new Illustrations . . . New York: The Grolier Club. **1889.** [2] l., 96 pp. Frontispiece and eight plates of facsimile. $10\frac{1}{4} \times 8\frac{1}{4}$ inches.

One of three hundred copies on Holland paper.

131 **Andrews, William Loring**

A Short Historical Sketch of the Art of Bookbinding by William L. Andrews With a Description of the Prominent Styles by William Matthews . . . New York **1895.** 51 pp., 6 plates of facsimile. $7\frac{1}{4} \times 5\frac{3}{8}$ inches.

One of fifty copies on Japan paper.

132 **Matthews, James Brander**

Bookbindings old and new Notes of a Booklover. With an Account of the Grolier Club of New York . . . New York. Macmillan and Co . . . **1895.** xiii, 342 pp. Frontispiece, illustrations and plates of facsimile. $7\frac{1}{2} \times 5\frac{3}{4}$ inches.

133 **Andrews, William Loring**

Bibliopegy in the United States, and kindred subjects . . . Dodd, Mead & Company New-York **1902.** xix, [1] pp., [1] l., 128, [1] pp. Engraved title-page, plates of facsimile (partly colored), vignettes. $9 \times 5\frac{3}{4}$ inches.

One of one hundred and forty-one copies on Van Gelder paper.

134 **Du Bois, Henri Pène**

American Bookbindings in the Library of Henry William Poor . . . illustrated in Gold-leaf and Colors by Edward Bierstatd. Printed at the Marion Press, Jamaica . . . Published by George C. Smith . . . New-York **1903.** [8] ll., 77 pp. Colored frontispiece, 38 colored plates of facsimile. $9\frac{3}{8}$ x $6\frac{1}{4}$ inches.

One of thirty-five copies on imperial Japan paper.

135 **Zahn, Otto**

On Art Binding, A Monograph . . . Memphis, S. C. Toof & Company **1904.** Colored frontispiece, illustrations, plates of facsimile. $7\frac{1}{8}$ x $5\frac{1}{4}$ inches.

One of seventy-five copies on Japanese vellum.

136 **Dana, John Cotton**

Notes on Bookbinding for Libraries . . . Library Bureau, Chicago **1906.** 114 pp. [2] ll. Frontispiece, illustrations. $7\frac{1}{2}$ x 5 inches.

List of Bookbinders who are known to have worked in America before 1800, with the names of a few early nineteenth-century binders.[1]

BOSTON

1636. John Sanders, bookbinder, "took the freeman's oath in Boston, in 1636, before any printing was done in the Colonies."

1661–1663. John Ratliffe came from England for the purpose of binding Eliot's Indian Bible. (See *Introduction.*)

1671–1672. William Nowell, bookbinder, Thomas Rand, bookbinder. In "A list of seuerall psons returned to ye Countie Courts at seuerall times not admitted or aproued of by ye select men of Boston to be Inhabitants of ye Towne."—*Boston Record Commissions, January 29, 1671–1672.*

1673. Edmund Ranger "was a binder; but had some small concern in bookselling."—*History of Printing in America by Isaiah Thomas.*

1685. Bartholemew Sprint. "George Pordage, merchant, became surety for Bartholemew Sprint, a Bookbinder."—*Boston Town Records.*

1690–1728. Nicholas Buttolph, bookbinder, joined Ancient and Honorable Artillery Company of Boston in 1692. He is mentioned by Thomas as a printer and bookseller.

1713–1761. Daniel Henchman, "Cornhill, Corner of King-Street, opposite the Old Brick Meeting-

[1] No printers and booksellers are included in this list unless some reference to their work as bookbinders has been found. The list is, necessarily, far from complete.

House," the most eminent of early Boston booksellers. (See advertisement of Wharton and Bowes, his successors, in 1761.)

1719–1751. BENJAMIN GRAY, "Head of Town-Dock," was prosecuted for publishing a libelous pamphlet; "though not a very considerable bookseller, was many years in trade, and worked at bookbinding."—*Thomas.*

1723. NATHANIEL BELKNAP, "Head of Scarlets Wharf, North End," "bound books, but did not go largely into the sale of them."—*Thomas.*

1723. JOSEPH EDWARDS, Cornhill, publisher, bookseller, and binder.

1723–1771. SAMUEL ROBINSON. "He sold some books, but his principal business was that of a binder."—*Thomas.*

1725–1763. JOHN PHILLIPS, "Stationers-Arms Corn-Hill," publisher, bookseller, binder, and dealer in English goods.

1726–1764. THOMAS HANCOCK, "Anne-Street, near the Draw-Bridge." "After being in trade a few years as a bookseller and binder, he turned his attention to merchandise."—*Thomas.*

1726. BENNET LOVE, "in Anne Street, near the Bridge. His principal business appears to have been binding."—*Thomas.*

1727–1766. NATHANIEL PROCTOR, "at the Bible and Dove in Anne Street," binder and bookseller.

1728–1771. JOHN ELIOT, "at the Great Elms, South-End," publisher, bookseller, and binder. He was said to be a descendant of the Apostle to the Indians.

1729–1742. ALFORD BUTLER, "Lower End of King-Street," an apprentice of Henchman. "His principal business was binding, but he published and sold a few books."—*Thomas.*

1731–1759. JOHN PEMBERTON, "School Street," "was chiefly employed in binding."—*Thomas.*

1732. RICHARD FRY, one of the earliest blank-book manufacturers in Boston. The following advertisement from *The Rehearsal*, May, 1732, is quoted by Thomas: "Richard Fry, Stationer, Bookseller, Paper Maker and Rag Merchant from the city of London, keeps at Mr. Tho. Fleet's Printer, at the Heart and Crown in Cornhill, Boston; where said Fry is ready to accommodate all Gentlemen, Merchants, and Tradesmen, with Setts of Accompt Books after the neatest Manner. And whereas it has been the common Method of the most curious Merchants in Boston, to procure their Books from London. This is to acquaint those Gentlemen, that I the said Fry will sell all Sort of Accompt Books done after the most acute Manner, for Twenty per Cent cheaper than they can have them from London."

1739–1745. CHARLES HARRISON, "over against the *Brazen-Head in Cornhill*, was born and brought up a binder in England. He settled in Boston as a bookseller and binder."— *Thomas.*

1740–1745. SAMUEL ELIOT, Cornhill, "was a considerable bookseller, and was also a binder and stationer. He died May 9, 1745, aged 32. His widow carried on the business."— *Thomas.*

1743. WALTER MACALPINE, "near the Mill-Bridge," afterward "in Union-Street near the Town-Dock." "He was from Scotland and was a bookseller and binder. He removed to Connecticut and died there."— *Thomas.*

1745. THOMAS RAND, "Cornhill, near the sign of the Three Nuns," afterward "in Anne-Street," was by trade a binder, but sold stationery and some books.

1745. JOSHUA WINTER, "Union-Street," bookseller, stationer, and binder.

1749. JOHN AMORY, "Union Street," bookseller and binder for a few years; afterward an eminent merchant.

1753–1778. THOMAS LEVERITT, Cornhill, "was a very respectable bookseller, binder, stationer, and dealer in English goods."—*Thomas.*

1753–1776. WILLIAM MACALPINE, "Marlborough-Street," "was bred to binding, &c., by his brother [Walter MacAlpine]; and became a considerable bookseller."—*Thomas.*

In 1762, he set up a printing-press. He was a Royalist and left Boston with the British troops in 1776.

1755. TIMOTHY WHITE, Marshall's Lane, "sold small books, but was chiefly employed about plain binding."—*Thomas.*

1757–1792. SAMUEL WEBB, "Anne-Street," binder and bookseller.

1760. WILLIAM LANG, "at the Gilt-Bible, Marlboro'-Street." "He came from Scotland, and was brought up to binding, which business he followed in Boston, and accompanied it with bookselling." —*Thomas.*

1760. WILLIAM LONG. "All Sorts of Books bound and gilt by William Long, from Edinburgh, to be found at Mr. Jas. Maye's, at the Sign of the Stayes, the South Side of the Town-House, Boston. N. B. Any gentlemen that want their libraries neatly gilt off, may have them done at a reasonable rate by said Long."—*The Boston Gazette and County Journal, April 14, 1760.*

He may be identical with the preceding.

1761. WHARTON & BOWES, "Booksellers and Stationers, Hereby inform the Public, that they have opened the shop lately in the Occupation of Daniel Henchman, Esq., deceased, where they carry on the Bookselling and Bookbinding Business . . . and all others, may depend upon being supplied in the best manner, and at the most reasonable Rate."—*Boston Weekly News-Letter, March, 1761.*

1762 – 1781. JOHN HODGSON, "Marlborough-Street," was bred to bookbinding in Scotland. "He was chiefly employed in this business, but sold a few books. By permission of the court he took in shorthand the trial of the soldiers concerned in the massacre at Boston on the evening of the 5th of March, 1770. He gave up his shop in 1768, and was employed by John Mein." At the close of an advertisement of books and stationery imported and sold by Hodgson is the note: "N.B. He binds books of all kinds, Gilt or Plain in the neatest and best manner." — *Boston Post Boy & Advertiser, November 12, 1764.*

1764. ANDREW BARCLAY, "at the Bible in Cornhill," binder and bookseller from Scotland.

1764. ALFORD BUTLER, Cornhill, son of Alford Butler, already mentioned. "He served his apprenticeship with William MacAlpine, and became a binder and sold a few books. In 1774 he removed to Portsmouth, New Hampshire, and there kept a school nearly twenty years, after which he returned, and again carried on business as formerly." — *Thomas.*

1764 – 1769. JOHN MEIN, "at the London Bookstore, north side of King Street, Boston. Binding work of all sorts executed in the best and neatest manner." — *Postscript to The Massachusetts Gazette, October 15, 1767.* Mein was a Scotchman and printed in partnership with John Fleming, and published *The Boston Chronicle*, the Royalist sympathies of which made him obnoxious, and he returned to Europe in 1769.

1767. JOSEPH SNELLING, "Fish-Street, Corner of Boarded Alley," "was a binder and sold school books and stationery." — *Thomas.*

1768. JOHN DOUGLAS. "This Day run away from the Subscriber, an Apprentice Boy, named John Douglas, aged about 17 years, small, round-shouldered, wears his own Hair, very much addicted to Coughing and Drinking, by Trade a Bookbinder . . . Whoever secures said Runa-

way shall be handsomely rewarded, by Wm. McAlpine."— *The Boston Gazette and County Journal, November 28, 1768.*

1770. JOHN LANGDON, Cornhill, served his apprenticeship with Wharton and Bowes. He "sold stationery, and carried on binding."— *Thomas.*

1771. A. ELLISON, Newbury Street, "was born in England, and brought up to binding, which business he followed in Boston, and sold a few books." — *Thomas.*

Later, he removed to Newport.

1776. JAMES WHILE "Would inform the Public that he carries on the Book-Binding Business in its various branches, at Ponars and Willis's Printing Office in Queen Street.

Account Books ruled and bound in the neatest and genteelest manner — Gilding in all its branches." — *New England Chronicle, June 27,* 1776.

1823. T. H. BURTON, binder (leather ticket).

NEW YORK

1693 – 1743. WILLIAM BRADFORD, "at the Sign of the Bible." The following advertisement appears with regularity in his *Gazette*, the publication of which began in 1725: "Printed and sold by William Bradford in New York where advertisements are taken in and where you may have old books, new Bound, either Plain or Gilt, and Money for Linen Rags."

1731 – 1734. JOSEPH JOHNSON, " of the City of New York, Bookbinder, is now set up bookbinding for himself as usual, and lives in Duke Street . . . near the Old-Slip Market; where all persons in Town or Country may have their Books neatly new Bound either Plain or Gilt, reasonable." — *New York Weekly Journal, October 7, 1734.*

Johnson was made a freeman in 1731.

1735. HENRY DE FOREEST, printer. "Books neatly Bound, Gilded and Lettered . . . by Henry De Foreest, enquire for him at the House of Peter Zenger, or at his House, opposite the Sign of the Black-Horse."—*New York Weekly Journal, June 9, 1735.*

1745. JOHN HYNDSHAW, "Book binder and Bookseller at the sign of the Bible, near the Old-Slip Market opposite to Mr. Jacob Goelet's in New-York . . . Also binds Books of any sort and old Bibles, if they want, may be made perfect with new sheets and singing Psalms, in the neatest and best Manner at a reasonable Rate."—*New York Weekly Post Boy, August 19, 1745.*

1745–1770. ROBERT M'ALPINE, binder and bookseller in Hanover Square and Beaver Street; various advertisements appear in the *New York Gazette, Mercury,* and *Weekly Post Boy.*

1748. MALCOLM MCEWEN, binder, was made a freeman in 1748.

1752–1800, HUGH GAINE, printer and bookseller (see No. 12 of this exhibition).

1757–1761. JAMES WATT, "Bookbinding in general, done with neatness, care, and expedition, by James Watt."—*New York Mercury, October 17, 1757.*

1759. DUNCAN BROWN, bookbinder (witness to the will of John Fedell, mariner, July 16, 1759).

1761. SAMUEL BROWN, "in Maiden-Lane near the Fly-Market." At the end of a list of books "to be sold, Wholesale or Retail" is the following: "Said Brown does printing and Book-binding with Care and Expedition." *New York Gazette, June 29, 1761.*

1764. T. ANDERTON, "Lately arrived from England and is now at Mr. Charles Gilmore's, the Sign of the Orange Tree, in Cannon's Wharf, New-York, T. Anderton, Bookbinder, letter-case and Pocket-book maker . . . The said T. Anderton performs

bookbinding in its full perfection in all sorts of plain and rich bindings . . . and rules paper or bill books . . . &c (as exact to any pattern) but with greater elegance than if taken from copper plate . . . Gentlemen and Ladies who please to try his abilities may always depend on being well used on the very lowest terms."—*New York Mercury, December 24, 1764.*

Anderton probably removed to Philadelphia before 1768.

1765. SAMUEL EVANS, "Book-Binder and Stationer, will remove the first of May to his Shop between the Old-Slip and Coenties Market."—*New York Gazette, April 25, 1765.*

1765. P. PAINE, binder, was made a freeman in 1765.

1765. J. SOMERINDYKE, binder, was made a freeman in 1765.

1773. GEORGE LEEDELL, "Bookbinder, late of London, begs leave to return his thanks to his friends and customers and the public in general for their past favors, and hopes for the further continuance of them."—*New York Journal, May 20, 1773.*

1773–1790. VALENTINE NUTTER (see Nos. 124 and 125 of this exhibition).

1775. PHILIP BROOKS, "Book-Binder from Dublin, carries on that business, in all its branches, at his shop in Dock street. . . . He will study to give general satisfaction to his customers, and flatters himself the public will favor him with encouragement."—*New York Journal, October 19, 1775.*

1775–1776. WILLIAM GREEN, "Bookseller and Bookbinder in Maiden Lane . . . All sorts of Binding executed in the best and neatest Manner by said W. Green."—*New York Journal, November 16, 1775.*

1775–1813. SAMUEL LOUDON, printer, binder, and bookseller. "Book-Binding is carried on by S. Loudon, No. 5 Water Street. Gentlemen of the law may have books bound agreeable to their

orders . . . Gentlemen who wish to have their Libraries repaired may have their books bound, gilded and lettered in the neatest manner."—*New York Packet, March 20, 1790.*

1785. ROBERT HODGE, 38 Maiden Lane, publisher, printer, and binder from Scotland (see No. 8 of this exhibition).

1787–1798. THOMAS GREENLEAF, "No. 196 Water Street," printer. "Bookbinding in all its variety is carried on at this office, with neatness and expedition."—*New York Journal, April 16, 1791.*

"In order to give the most ample satisfaction to his customers in his general business, as binding is closely allied with printing, Mr. Greenleaf has engaged a complete binder, gilder, and ruler at an extraordinary salary, and will engage that every one who may be pleased to employ him shall be satisfied, or no pay. . . .

"N. B. A few well-dressed calf skins for sale—wanted several hundred Sheep Skins."—*New York Journal, December 21, 1791.*

1789–1792. CHARLES CLELAND, "Bookbinder, lately from Edinburgh, respectfully informs his friends and the Public that he has commenced business at No. 37 Maiden Lane."—*New York Journal, November 7, 1792.*

1790–1792. THOMAS ALLEN, "No. 12 Queen Street," binder and bookseller (see No. 11 of this exhibition).

1791. BENJAMIN GOMEZ, 32 Maiden Lane, binder and stationer. "Bookbinding carried on with neatness and despatch. Orders from the country will be carefully attended to."—*New York Journal, April 2, 1791.*

1795. SAMUEL CAMPBELL, printer, binder, and bookseller (see No. 16 of this exhibition).

Late XVIII Century.

JOHN BLACK, 20 Little Queen Street.

ALEXANDER CHRISTIE, 1 Cliff Street, and 3 Rider Street.

CHARLES CLILAND, 15 Madison Street.

PETER KIRBY, 44 Crown Street, 127 Chatham Street and 33 Ann St. (also a bookseller and stationer).

JOHN REED, 17 Water Street and 106 Water Street (also a stationer).

EDWARD WIER, 52 Maiden Lane.

1805. WILLIAM SWAIN, received a gold medal from the American Company of Booksellers for the best specimen of binding executed in American leather.

1816(?)–1824. GEORGE CHAMPLEY, 196 Broadway and 2 Barclay Street (see Nos. 33–39 of this exhibition).

1819–1821. HENRY I. MEGAREY, 138 Broadway, (see Nos. 40–45 of this exhibition).

1825. ROBERT BATIE, JOHN BRADFORD, JOHN DAY, JOSEPH FOSTER, ISAAC PECKHAM, CHARLES STARR, WILLIAM WALKER, and WILLIAM WRAG (?) (see No. 46 of this exhibition).

1825. WILSON & NICHOLS, "Pine Street, corner of Broadway" (see No. 46 of this exhibition).

1826. WILLIAM WALKER, 32 Eldridge Street.

1827–1834(?) C. BROWN, "New York Prot. Epis. Press, No. 8 Rector Street," and 211 Water Street (see Nos. 46, 48, and 49 of this exhibition).

1827–1828. LEVIN TURNER, 183 Reed Street (see Nos. 50 and 51 of this exhibition).

PHILADELPHIA

1718. ANDREW BRADFORD, "Sign of the Bible, in Second-Street," printer, binder, and bookseller.

1729. BENJAMIN FRANKLIN, "in Market-Street," was a binder and bookseller as well as a printer. The *Pennsylvania Gazette* was "Printed by Ben-

jamin Franklin, Postmaster, at the New Printing Office near the market, where advertisements are taken in and bookbinding is done reasonably in the best manner."

1742. JOSEPH GOODWIN, "in Second-Street, near Blackhorse Alley," "bookseller, binder, and stationer, from England."— *Thomas.*

1743. J. SCHUPPLEY, "at the Sign of the Book in Strawberry Alley," binder and bookseller. He is thought to have been a German.

1758. BLACK HARRY, "in Laetitia Court," was a binder, and sold a few books.

1763–1804. ZACHARIAH POULSON, "Sign of the Bible in Second-Street," a native of Copenhagen, and apprenticed to the first Christopher Saur, of Germantown. He was a binder, bookseller, and stationer.

1764. SAMUEL TAYLOR, "at the Book-in-hand, corner of Market and Water-Streets," binder and bookseller.

1766–1795 WILLIAM WOODHOUSE, "in Front-Street, near Chestnut-Street," afterward "near Market Street," printer, binder, and bookseller. He established the first slate and slate-pencil manufactory in the United States. He was succeeded by his son, of the same name.

1769–1802. ROBERT AITKEN, Front Street, afterward "in Market Street." Aitken was a Scotchman, and served a regular apprenticeship with an Edinburgh bookbinder. He came to Philadelphia in 1769, and followed the business of a bookseller and binder. In 1774 he became a printer, and eight years later printed and bound his famous edition of the Bible. After his death his business was continued by his daughter, Jane Aitken.

1771. ROBERT MAC GILL, "Corner of Laetitia Court," binder and bookseller. He was afterward in Second Street, and in 1778 removed to New York.

1773. GEORGE REINHOLD, "in Market-Street," binder and bookseller; was from Germany and dealt in Dutch books.

1773–1781. WILLIAM TRICHET, 5 South Front Street, binder and bookseller.

1823. R. DE SILVER, 110 Walnut Street (see Nos. 56 and 57 of this exhibition).

1836. GASKILL (see No. 113 of this exhibition).

1839. D. W. GIHON, "S. W. cor. of George & Swanwick Street" (see No. 58 of this exhibition).

1842. S. Moore (see No. 117 of this exhibition).

ANNAPOLIS, MARYLAND

1729. WILLIAM PARKS, printer and publisher of the *Maryland Gazette*. "N. B. Old Books are well bound by him."—*Maryland Gazette, 1729.*

GERMANTOWN, PENNSYLVANIA

1738–1758. CHRISTOPHER SAUR or SOWER (see No. 2 of this exhibition).

(?) –1777. CHRISTOPHER SOWER, JUNIOR. "He built a paper mill on the Schuylkill, and manufactured both writing and printing paper. He had previously established a bindery. He made printing ink of the best quality, and excellent lampblack for this purpose. His presses were made under his own inspection, in his extensive establishment. Thus the various branches of business necessary to complete a printed book were executed by him, or by his own immediate workmen. Most of these branches he could perform himself."—*Thomas.*

About 1778. SIEBERT, a German bookbinder in Germantown, who purchased part of Sower's stock.

ELIZABETH, NEW JERSEY

1757. JOHN JONES, "in Elizabeth Town, living near to Mrs. Cheetwood's mill." "Bookbinding in all its parts performed by John Jones . . ."—*New York Mercury, September 5, 1757.*

ALBANY, NEW YORK

1759. STEWART WILSON, "Bookbinder and Bookseller, opposite the main guard, in Albany . . . Said Wilson binds all kinds of Books in the newest and neatest manner."—*New York Mercury, October 8, 1759.*

1820. WILLIAM SEYMOUR (see No. 55 of this exhibition).

NEWBURYPORT, MASSACHUSETTS

1760. BULKELEY EMERSON "was a binder, and sold a few books. He was the only one of the trade who did business in that place before 1775. The office of postmaster was held by him many years." —*Thomas.*

SALEM, MASSACHUSETTS

1761. MASCOL WILLIAMS "was a binder, and traded principally in school books, and stationery."—*Thomas.*

1811. THOMAS PRINCE, bookbinder (binder's ticket).

CHARLESTON, SOUTH CAROLINA

1764. WOODS, binder and bookseller from Scotland.

1771. JAMES TAYLOR, "binder, and an inconsiderable dealer in books; he also was from Scotland."—*Thomas.*

1818–1827. ARCHIBALD E. MILLER (see Nos. 52–54 of this exhibition).

PORTSMOUTH, NEW HAMPSHIRE

1764. THOMAS FURBER, "had been taught plain binding, and undertook to connect it with printing."—*Thomas.*

WORCESTER, MASSACHUSETTS

1775–1802. ISAIAH THOMAS, publisher, printer, and binder (see No. 15 of this exhibition).

HUDSON, NEW YORK

1805. PARSON (see No. 31 of this exhibition).

NEWARK, NEW JERSEY

1808. BENJAMIN OLDS, "Sign of the Bible" (see No. 32 of this exhibition).

In 1836 Benjamin Olds's bookstore was at 279 Broad Street . . . Later it was *Olds & Son.*

PORTLAND, MAINE

1832. GEORGE COLMAN (see No. 59 of this exhibition).



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